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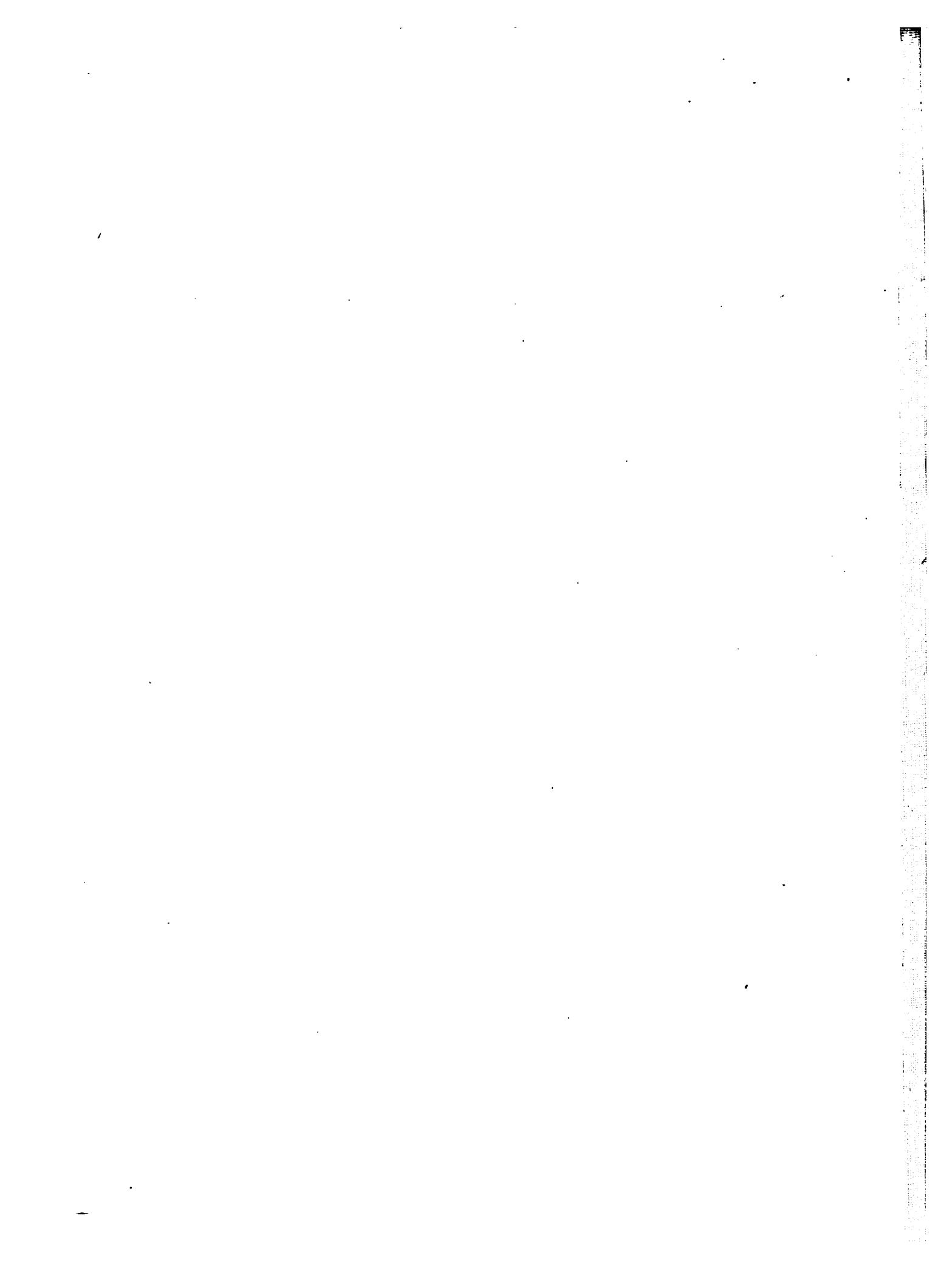
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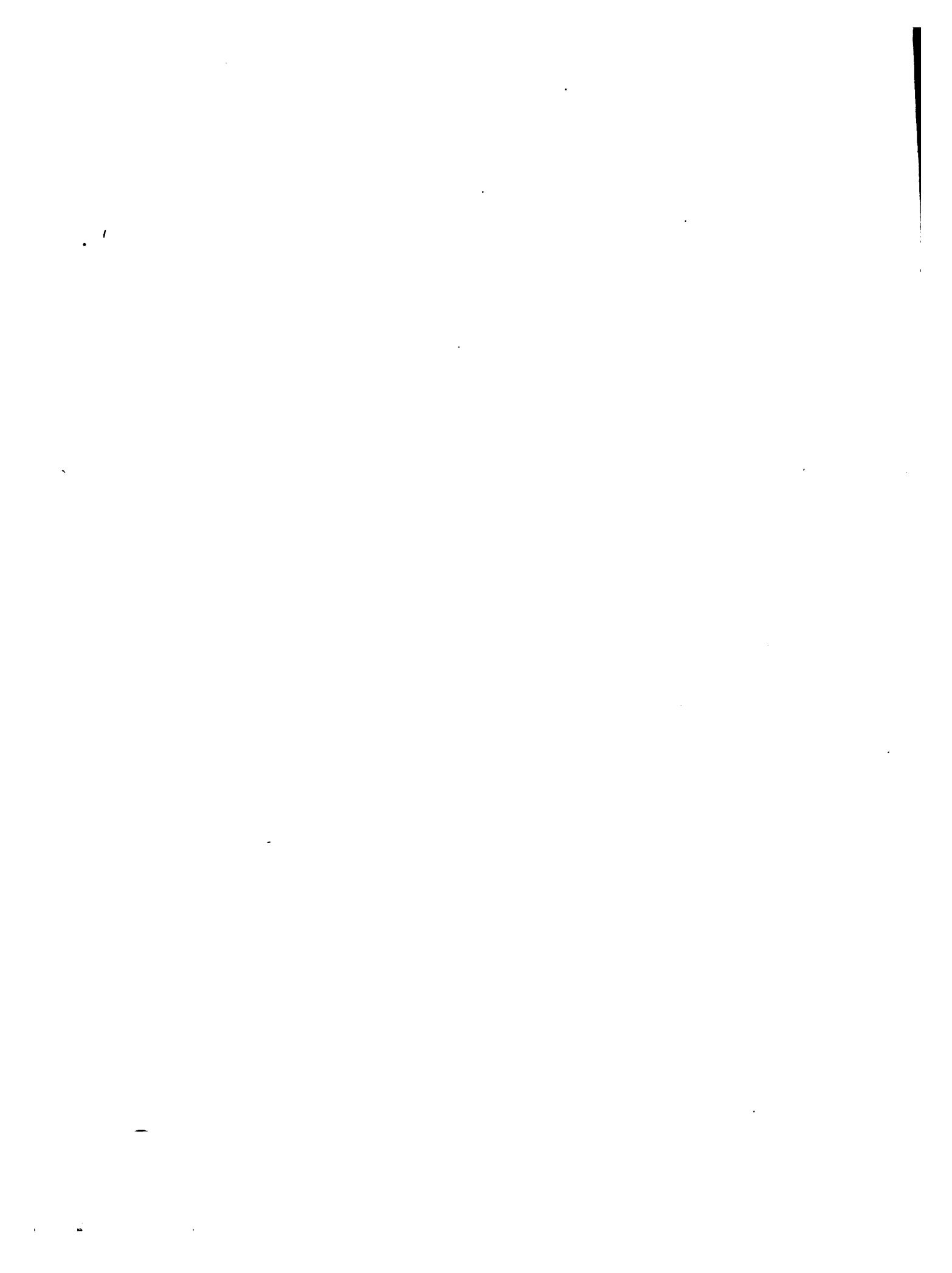
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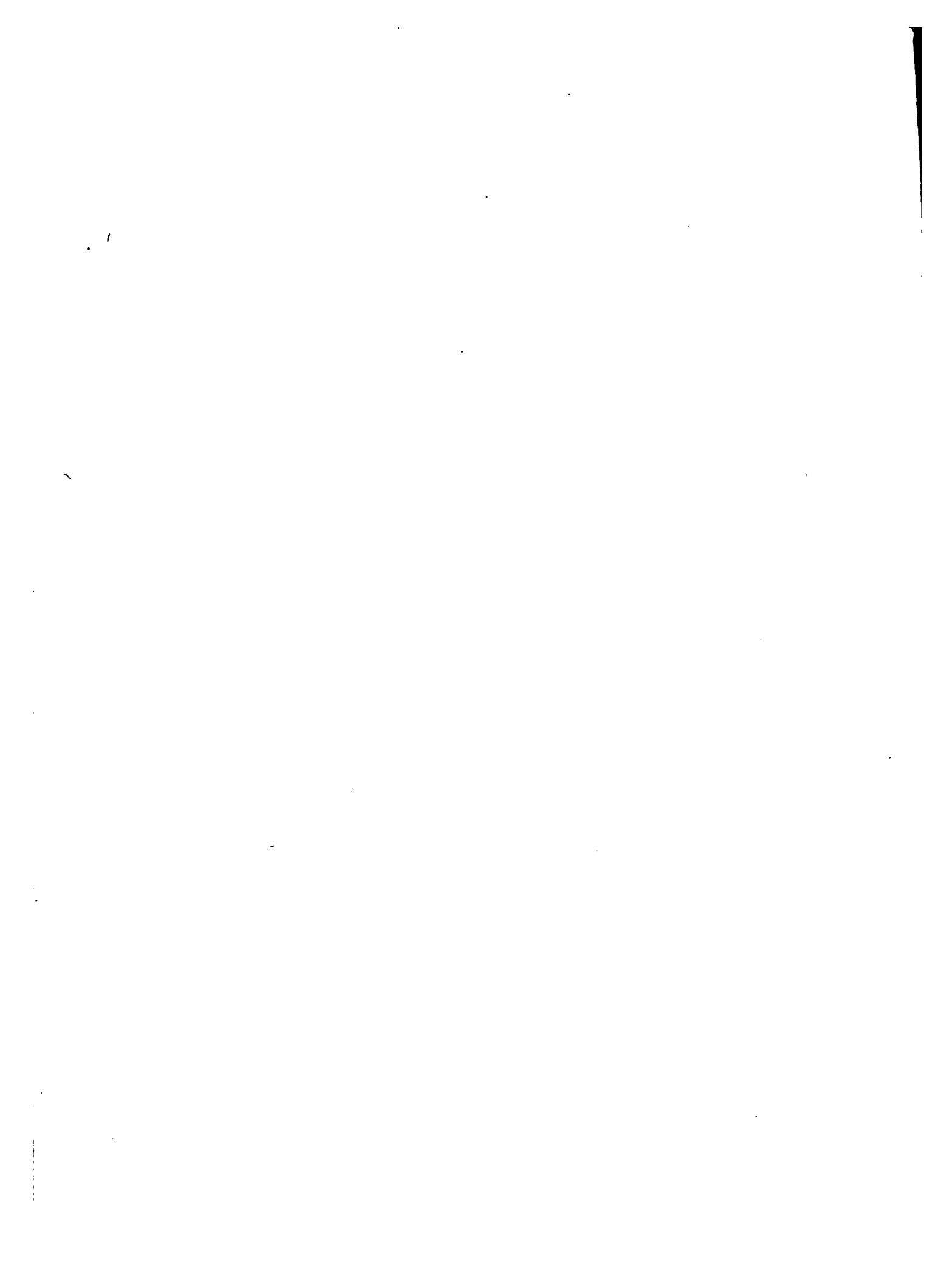




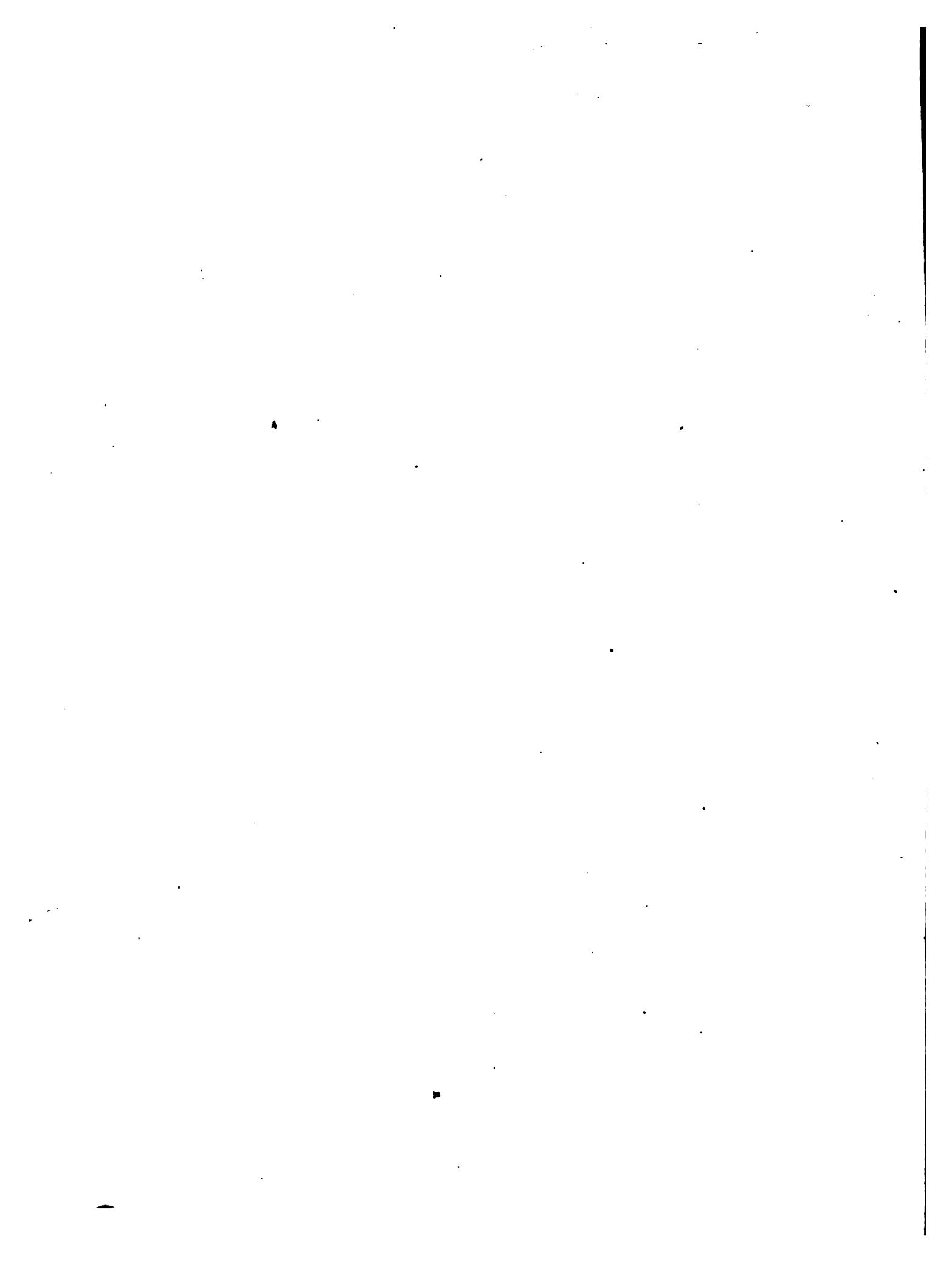




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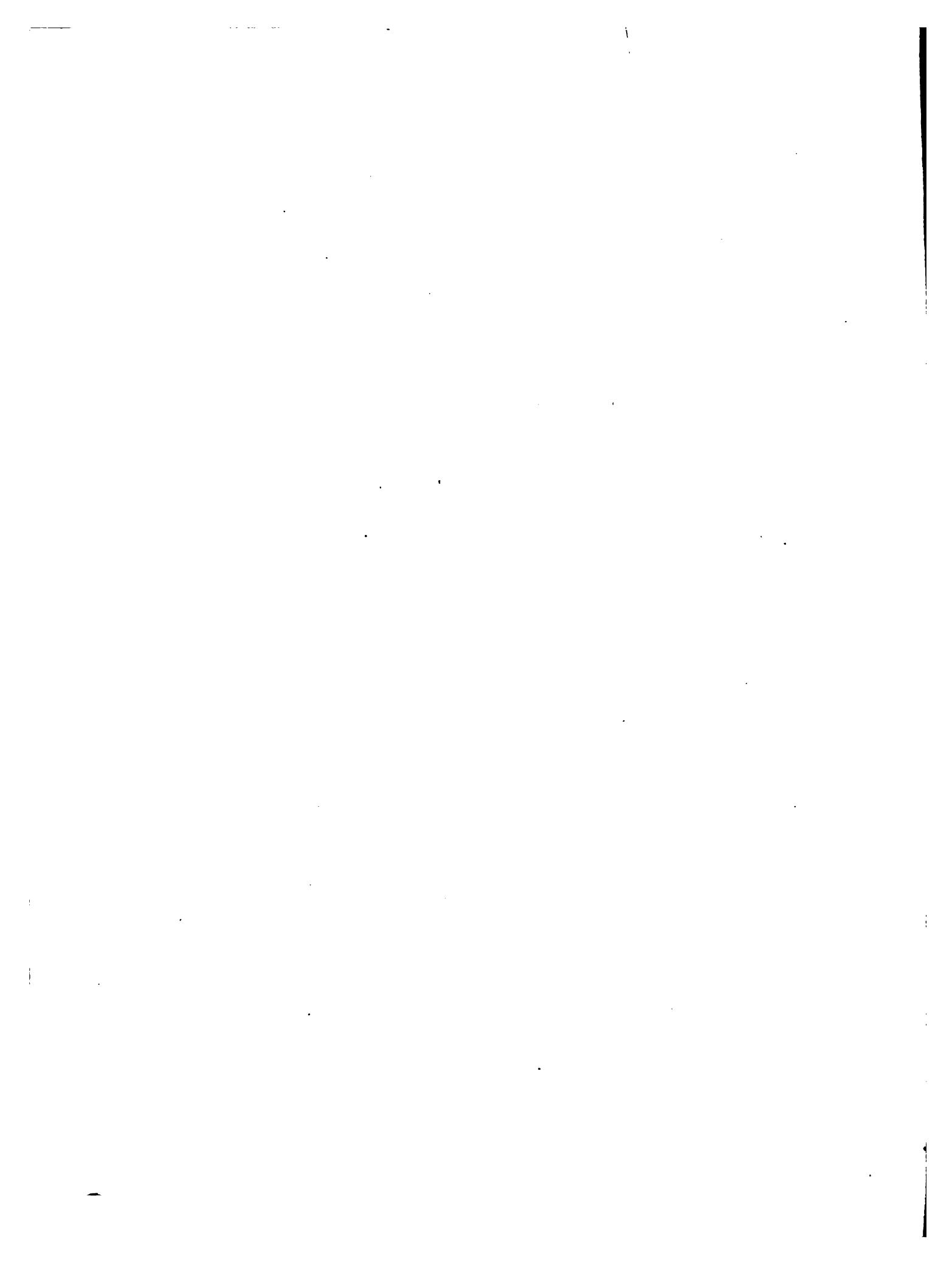






THE AULDJO VASE.





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# ILLUSTRATIONS

OF

# A N C I E N T A R T,

SELECTED FROM OBJECTS DISCOVERED AT

## POMPEII AND HERCULANEUM.

BY THE  
Rev. EDWARD TROLLOPE, F.S.A.

London  
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1854. m.

PRINTED FOR  
THE AUTHOR

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BEEF BURGER

## P R E F A C E.

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THE Architecture of Herculaneum and Pompeii has been most completely illustrated by the great works of Mazois, Donaldson, and Gell. The statues, together with some of the other most striking works of art, have been also engraved in several publications of much merit. The chief, if not the only work, however, treating of the immense general mass of antiquities, is that published by the Neapolitan Government; but the cost of this is so great, that it must necessarily be excluded from most private libraries. It has consequently been thought possible that an illustrated work on this subject, comprising specimens of the Arms, Armour, Jewelry, Furniture, Vases, &c., which throw so much light upon the domestic life and manners of the Romans, might not be unacceptable to the public. The Author has therefore attempted to classify the materials he possessed, which have been chiefly gathered from a large number of his own sketches, taken from the originals, but aided by selections from other works, such as the *Museo Borbonico*, &c. In the explanatory descriptions he has to acknowledge the great assistance he has derived from Smith's *Classical Dictionary* and Rich's *Companion to the Latin Dictionary*, &c.

An apology must be offered to the classical reader for the use of both Latin and English terms, as well as for much explanatory matter,

which is given solely for the assistance of those who are not so well acquainted with the language and habits of the Romans.

The Author cannot conclude without offering his most sincere thanks for the very kind and liberal encouragement he has met with, and trusts that his attempt to spread a little more widely the knowledge of some of the choicest existing specimens of Ancient Art will not be considered presumptuous.

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## THE AULDJO VASE.

(FRONTISPICE.)

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### ERRATA.

Page 2, No. 5. *for vasa lustralis* read *vas lustrale*  
" 2 " 13. " *tenia* " *teenie*  
" 7 " 6. " *cornet* " *cornel*  
" 8 " 15. line 1, *for The* " *This*  
" 34 " — " 8 " *facula* " *faculæ*  
" 38 " 10. *for faculæ* " *faculæ*

In Plate XIX. figs. 1 and 2 are transposed (see the description).

" XXX. the description of fig. 10 applies to fig. 11; fig. 10 representing a long *horn of plenty*, from a Pompeian painting.

by exquisite taste, this last has been partially cut away, so as to leave the white pattern represented on an azure ground; *not* flat, after the manner of modern Bohemian specimens, but cut in bold relief, like a cameo.\* The surface of the vase is divided into three portions by an upper circle, and by a central cincture or stalk, with which the other subsidiary ones are more or less connected. A small but bold and cleanly cut border, consisting of foliated scrolls interspersed with birds, terminates the upper division; vine, ivy, and other leaves (perhaps those of the olive) are interspersed over the central division, having an upward inclination; whilst bunches of grapes, vine-leaves, &c. hang gracefully downwards over the lower division. Two shallow grooves are the sole ornament of the handle, but its curve is remarkably pleasing, as indeed is the whole contour of this beautiful work of art, which may with justice be classed with the "Naples Vase," given at the

\* The marks of the instruments used in tooling the surface of this vase are still very visible.

**THE AULDJO VASE.**

end of this volume, and is not very far inferior to that wonderful production, the Portland Vase. It was discovered in the process of excavating the house of the Faun, or Great Mosaic, at Pompeii, in the year 1831. Its height, when entire, seems to have been 12 inches; its greatest diameter about 7 inches. The width of the handle is three-quarters of an inch.

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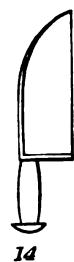
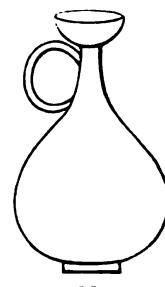
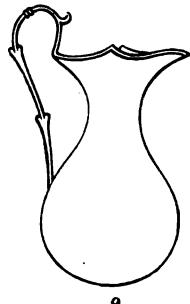
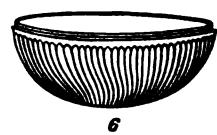
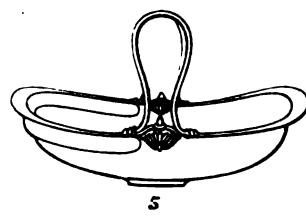
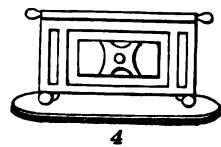
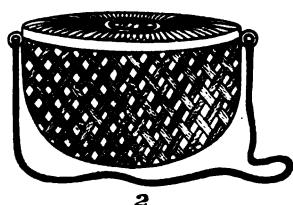
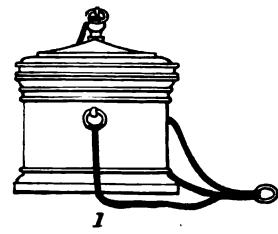


PLATE I.

## PLATE I.

### ARTICLES USED AT SACRIFICES.

---

THE first works of art selected for illustration will naturally be those connected with religion. In this Plate, therefore, the smaller articles required for celebrating the worship of the gods are given, preparatory to a delineation of the altars themselves.

No. 1. A bronze censer—*turibulum*—intended to be swung by two chains only; the third being attached to the top of the lid, for the purpose of regulating the emission of its fumes. Frankincense and other sweet-smelling ingredients were often thrown immediately upon the altar-fire, but censers were also used; perhaps when the procession of persons connected with the sacrifice was in motion, or at the moment when the trumpets sounded and the god intended to be honoured was especially invoked. (P.)\*

No. 2. A silver censer, seven inches in diameter, worked in a matted or basket pattern over the whole of its surface, excepting the lid, which is ornamented by curved lines radiating from a small medallion in the centre. A short chain, for swinging it, is attached to two small rings placed at opposite points of its rim. (P.)

No. 3. Another silver censer, the lid of which is much bruised, five inches in diameter. The same arrangement of chains seems to have once existed in this specimen as in fig. 1. (H.)

No. 4. An incense-box—*acerra*—of carved marble, fitted with a lid turning on hinges. In this the incense was kept, and carried to the altar by one of the priest's servants, for the supply of the censers or for throwing it on the altar. As it would be very desirable to close the lids of these receptacles with cement or some glutinous matter, until their contents were required for actual use, the alabaster box of Scripture was probably one of this description. The representation is taken from a bas-relief on a marble altar in the Temple of Mercury at Pompeii. Incense was also carried to the altar in a small dish—*catinum*: one of these, taken from a painting discovered in the same place, is represented below the box.

\* The letters (P.) and (H.) made use of throughout this work, for the sake of brevity, denote that the articles so marked were discovered either at Pompeii or Herculaneum.

No. 5. A bronze basket—*vasa lustralis*—of very beautiful finish, fourteen inches in length; round one half of it runs a sort of groove. It is singular in this respect, and from the nature of its handles, which are of bronze, so *elastic* as to be easily removable from their sockets. It was intended to be used in the ceremony of lustration. (P.)

No. 6. A silver bowl—*patina*—seven inches in diameter, ornamented externally with curved flutings radiating from the centre: said by the Neapolitan *custode* to be intended to catch the blood of the victims; but it was quite as probably used for the same purpose as the last vessel, or to contain the flour and salt—*mola salsa*—sprinkled on victims before their lives were taken. (P.)

No. 7. Another small basket-shaped vessel, of a simple form, used in the ceremony of lustration, from a painting of a sacrifice. (P.)

No. 8. A horn-shaped vessel—*cornu*. Horns were originally much used as drinking-vessels; but afterwards their *shape* only was retained, in terra-cotta, bronze, or still more valuable materials. An orifice at the smaller end, through which the liquid trickled, rendered them convenient as funnels. This specimen, in common with many others, terminated in an animal's head. It is from a Pompeian painting.

No. 9. A bronze wine-jug—*capsa*—used for pouring out libations. These were at first of earthenware, but afterwards of bronze, and even more precious metals. This specimen has been selected, from many others found at Pompeii, on account of the elegance of its shape. It is one foot in height.

No. 10. Another small vessel, termed *guttus*, used at sacrifices; four inches and a half in height. These had very narrow necks, so that their contents could be emitted drop by drop into the *patera*, if required. (P.)

No. 11. A saucer-shaped vessel—*patera*—ten inches in diameter, of which very many have been found of earthenware and bronze, but also of glass and silver. Some were supplied with handles, as in this case; which, notwithstanding the fractures it has sustained, is given on account of its beauty of design as well as of material. It is of deep purple glass, upon which a leafy garland is portrayed surrounding a head (perhaps of Bacchus) in raised white glass. The handle terminates in a ram's head. These vessels were used to pour libations upon the victims' heads. (P.)

No. 12. A fillet of wool—*infula*—from a bas-relief on the altar of the Temple of Mercury, or Quirinus. These were quite as much, if not more used than garlands, to decorate the victims about to be offered up. It is of a scarf form, fringed at its ends.

No. 13. A more usual kind of fillet, from a Pompeian painting, probably of mixed red and white wool. These *infulae* were tied into shape by the *vitta*, a narrow band, the fringed ends of which, termed *tænia*, served for the purpose of fastening this ornament on the heads of the priests and victims.

No. 14. A knife—*culter*—used by the *cultrarius* to cut the throats of the victims; from a painting found at Pompeii. Several of these have also been represented on altars, and amongst other sacrificial necessaries.

No. 15. A spoon—*cochlear*—for supplying the censers or altars with incense, somewhat resembling in form those formerly in use in this country.

No. 16. An augur's wand—*lituus*—used for marking out imaginary divisions in the heavens, and deriving its name from the resemblance it bears to a military trumpet. It is from a bas-relief on an altar at Pompeii.

No. 17. A slender staff, surmounted by a fir-cone—*thyrsus*—which was used by the worshippers of Bacchus at festivals held in his honour. Figs and vine-leaves, arranged in a bunch as a terminal ornament, instead of a fir-cone, were also appended to such wands. They were generally decorated in addition with a long ribbon, or *titta*, tied round them in a loose manner, as in this figure, which is from a painting found at Herculaneum.

No. 18. Another *thyrsus*, surmounted by a bunch of grapes surrounded by vine-leaves. From a *pietra dura* mosaic found in the Casa di Pane at Pompeii.

## PLATE II.

### ALTARS.

---

ONE or more stones, as formed by nature, supplied the materials of the first altars, and long continued to do so, especially amongst the nomad tribes. No people, however, that had advanced in knowledge and skill could remain satisfied with such rude erections. These therefore were gradually succeeded by altars of hewn stone or marble; and these again by those decorated with carved ornaments, which advanced in the boldness and finish of their details, until the choicest specimens of Greece and Rome—difficult, if not impossible, to be surpassed in delicacy of manipulation and in elegance of design—were produced. The Pompeian, in common with other Roman altars, may be divided into two classes—namely, the fixed and the portable. The public altars were chiefly fixed, and placed in front of the temples, either below or upon the steps leading up to their porticoes, but sometimes in the streets. Some very beautiful *portable* specimens in bronze have also been found in temples, which were intended perhaps for the burning of incense within the *cella*. But though some private ones were also fixtures, such as those commonly placed on the edge of *impluvia*, these were chiefly of a portable character. Altars were in shape, square, oblong, round, and of the tripod type; having a shallow cavity on their tops, termed *foculus*, for the fire. If of stone, they were often supplied with a drain to carry off the superfluous portions of the libations, &c.

No. 1. A very beautiful white marble altar—*ara*—taken from Sir W. Gell's *Pompeiana*. It is four feet six inches in height, and placed on a wide base or *podium*, before the *cella* of a temple dedicated either to Mercury or Quirinus. On the front panel is carved a sacrificial scene, wherein the offerer is seen to the left, extending the sacred cake over the *tripus*, attended by a boy bearing a *patera* and *capis* in his hands, and an *infula*, or sacred fillet, round his shoulders. On the right, the *popa*, with his axe, advances, leading the ox to be slaughtered. The background is filled up with the figures of trumpeters, other attendants, and with a portion of the façade of a temple, decorated with a garland. On the three other panels various articles used at sacrifices are carved in relief.

No. 2. An altar erected against the side of a house, on the *crepido*, or raised causeway of a street which runs from the Forum towards the Pantheon. Above it

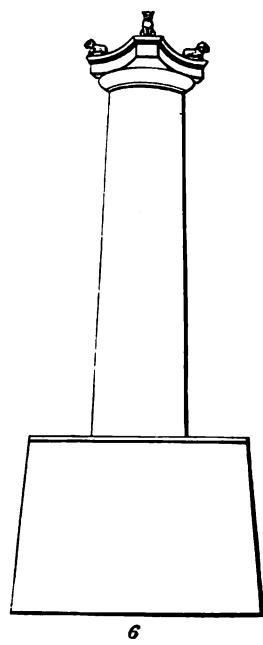
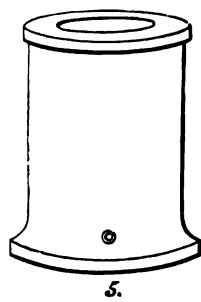
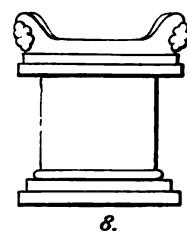
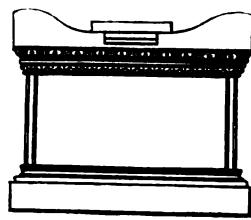
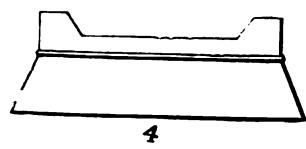
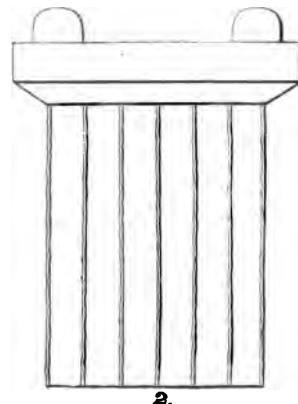
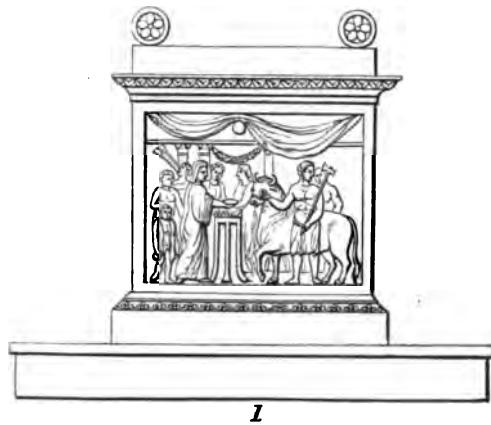


PLATE II.



the remains of a painting were discovered, comprising a group of figures and two serpents, or *lares viales*, surmounted by an eagle.

No. 3. An oblong white marble altar, found in front of the Temple of Isis. Several of nearly the same form as this have been discovered adjoining the temples to which they belonged. Such is the one dedicated to *Æsculapius*, that to Bacchus, and others in addition to this example. They were usually supplied with a single *foculus*, or cavity for burning the offerings, &c. made by the worshippers. The one devoted to Bacchus, however, is supplied with *three* of these, cut out of a slab of hard volcanic stone, placed on its summit. In a cavity prepared for its reception in the top of this altar a bronze *foculus* was discovered, supported on lions' paws, but otherwise nearly resembling in pattern the small brazier given in Plate XIII. fig. 4.

No. 4. An altar, from a painting found in Herculaneum, representing the worship of Isis. It differs slightly in form from the last. The four raised corner-pieces give an idea of what was intended by the "horns" of an altar.

No. 5. A circular altar, from a Pompeian painting, shewing the *foculus*, and also the outlet at its base for the emission of superfluous libations, &c.

No. 6. A high altar—*altare*. Such were dedicated to the *di superi*, as the *ara* was to both the *di superi* and *inferi*. They appear to have been uncommon, and perhaps soon became so from the inconvenience of their height, and the general acceptance of the *ara* on the part of all the gods. No actual example of the *altare* has been discovered at Pompeii; but this figure, taken from one of the paintings, probably represents one. It is introduced behind two figures—said to be Peleus and Thetis,—and consists of a wide base, or *podium*, from which rises a column surrounded by three small lions.

No. 7. A small bronze altar, about eight inches square: either intended to be an *ara turicrema*, for burning incense before a deity; or perhaps was used as an *anclabris*, or stand for the diviners to place their implements upon, and a portion of the victim's entrails for examination. (P.)

No. 8. A small earthenware domestic altar, one foot in height, of a homely character as well as material; given as a specimen of what were perhaps in use amongst the poor. (P.)

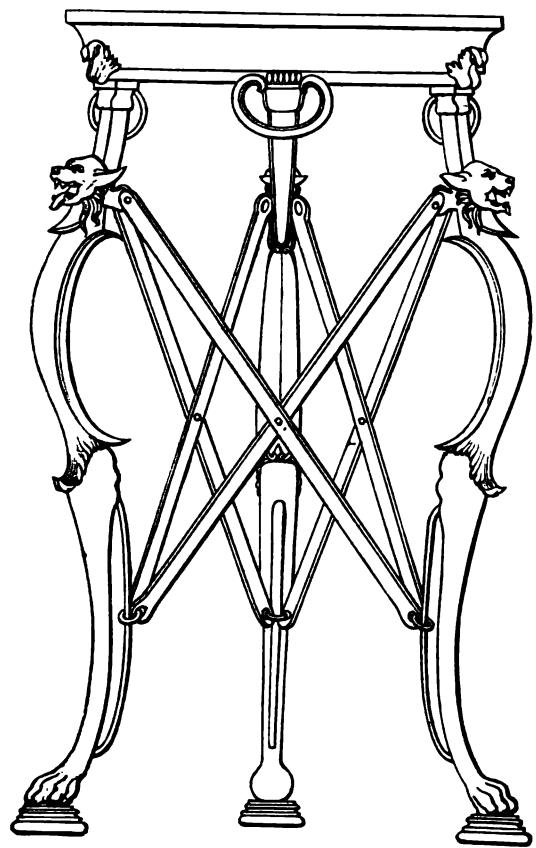
## PLATE III.

### ALTARS.

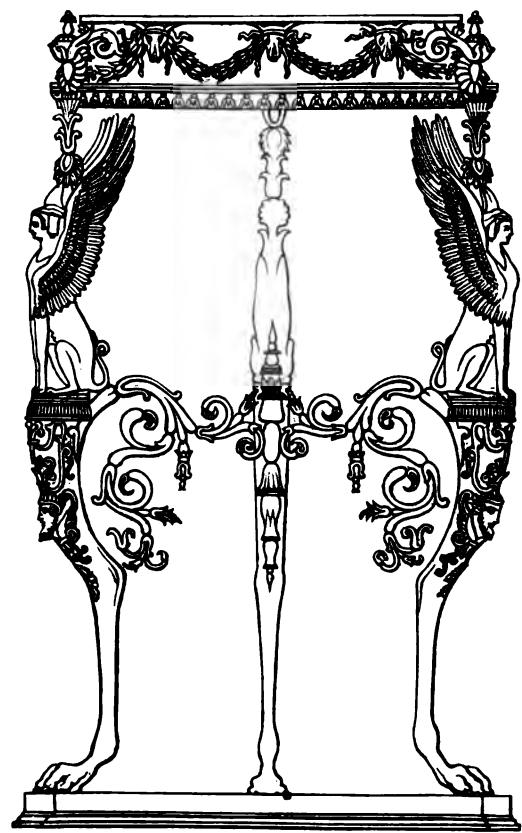
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No. 1. A portable altar, or *tripus*, from Herculaneum. Altars of this description were in use at a very early period, mention having been made of them repeatedly by Homer. Their forms were represented on some of the most ancient coins; and it was from a *tripus* that the Pythian priestess delivered her oracular answers to such as came to consult her at Delphi. Besides the general characteristic of three legs supporting a dish or bowl-shaped vessel, they were commonly supplied with three handles, as in this example, to facilitate their removal from one spot to another. The legs were often contrived so as to contract, by means of slender metallic bands, on the removal of the receptacle for the fire. Pivots and rings enable the whole stand to be compressed and securely packed in a small space. Several tripods of this description have been found at Pompeii. This is one of the most highly finished, and is remarkable for the elegance of its outline. Three grotesque heads and the usual terminals, lions' legs, are its sole additional ornaments.

No. 2. A most beautiful altar, of the same character and material as the last, but loaded with the most exquisite ornaments. It was found in the Temple of Isis at Pompeii, and is termed the Sphinx *tripus*, from the three figures of that marvellous creature which have been appropriately selected to adorn the altar of a goddess introduced from Egypt. From these rise three richly-wrought supporters, connected together by as many plain bars, which meet in the centre and sustain the pan. The side of this vessel is ornamented with garlands suspended from cows' heads—the animal especially sacred to Isis. Below the sphinxes are lions' legs, highly decorated, from which spring very graceful branches reaching to the centre. Tripods were chiefly dedicated to Apollo and Bacchus, and were often offered as prizes at the Pythian and other games.

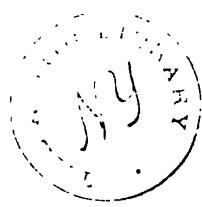


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PLATE III.



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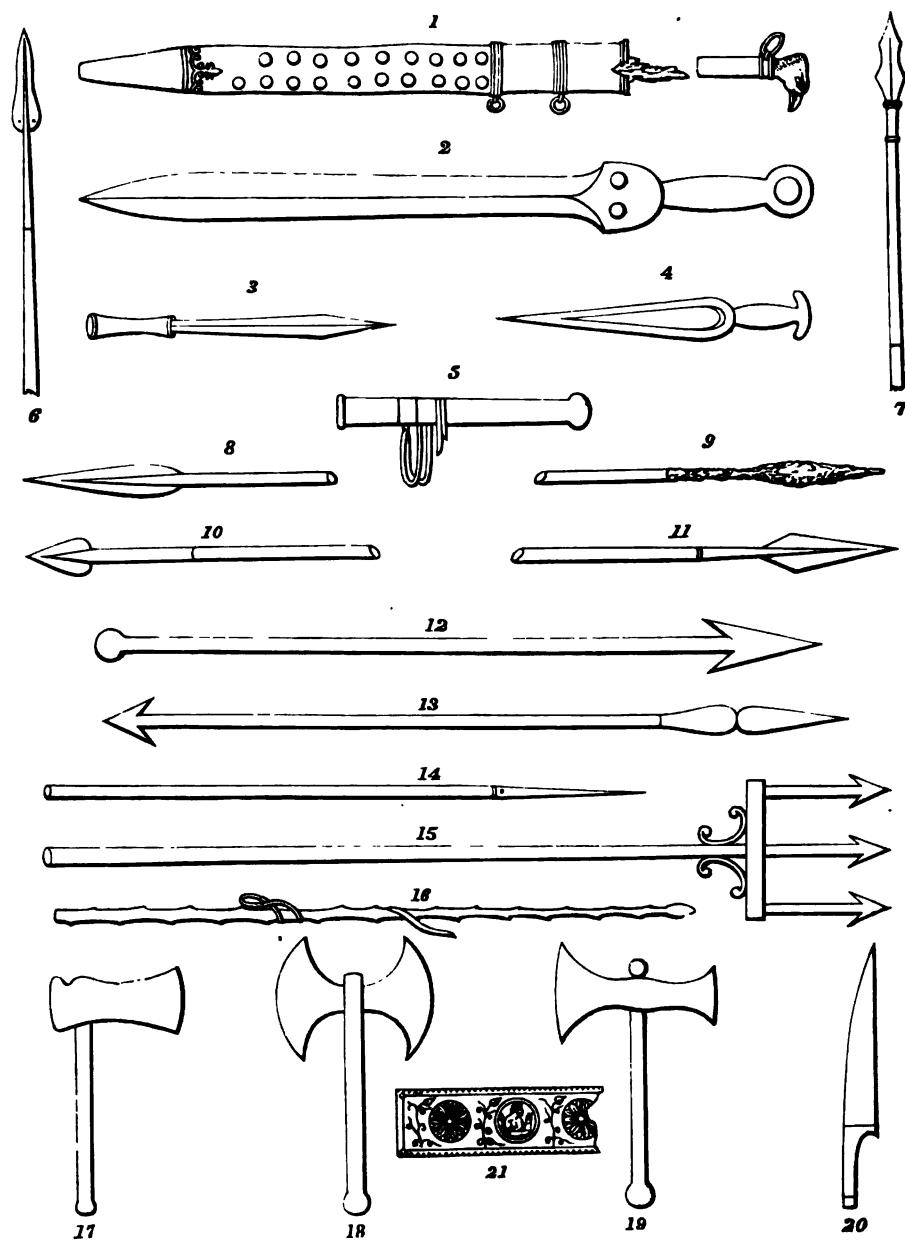


PLATE IV.

## PLATE IV.

### ARMS.

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No. 1. The sword—*gladius*—of the sentinel who was on duty at the time of the eruption; whose remains, together with his arms, were found at his post in a small alcove close to the Herculaneum gate of Pompeii. It is two feet six inches in length, the sheath being of leather studded and mounted with metal. The rings for attaching it to the sword-belt still remain, as also does one on the handle, which is terminated by an eagle's head; but the cross-piece forming the guard has perished.

No. 2. A sword without its sheath, the handle of which terminates in a ring, but without the heavy guard usual to this weapon. It is twenty-five inches in length. A weapon very nearly resembling this specimen is represented in a painting from Herculaneum in the hand of Eurytus, who is delivering Hippodamia from the Centaur.

No. 3. A dagger—*pugio*—taken from a Pompeian painting, where it is represented drawn in the right hand of the priest about to sacrifice Iphigenia, the sheath being held in his left.

No. 4. Another dagger, eighteen inches in length; from Herculaneum, of an Etruscan form.

No. 5. The sheath of the dagger No. 3.

No. 6. A spear-head of rather an unusual form—*pilum*. These, including the shaft, commonly made of cornet-wood, were six feet nine inches in length. This was the weapon of which each of the *hastati* carried two. (P.)

No. 7. The head of a spear, or *pilum*; peculiar from the length of its socket, but especially so from the indented outline of its point. (P.)

No. 8. A leaf-shaped spear-head. (P.)

No. 9. The iron head of the *pilum* belonging to the Roman sentry on duty at Pompeii at the time of its destruction. It was found, as represented, much corroded, in his watch-box.

No. 10. A head of a *pilum*, which, though of very ancient form, does not appear to have been a common one with the Romans. (P.)

No. 11. Another and more ordinary form of a *pilum* head. (H.)

No. 12. A short dart—*spiculum*—forming part of a trophy depicted in a mural painting. (P.)

No. 13. Another short dart, from the same source as the last; possibly a *falarica*, as, in addition to the ordinary head, it appears to be weighted with lead or iron. The butt-end is also armed with a barbed point, to which recourse could be had upon an emergency.

No. 14. The short and slender dart of the light infantry—*velitares*; three feet six inches in length. This missile was called *verutum*, from its slender make. (P.)

No. 15. A trident—*tridens* or *fuscina*. The well-known accompaniment of Neptune was originally used as a goad for horses; but it was also employed by that class of gladiators termed *retiarii*. This example is from a painting discovered in Herculaneum; but it is also represented on the tomb of Scaurus at Pompeii, in a stucco delineation of a gladiatorial combat.

No. 16. An extraordinary kind of *spiculum*, consisting of a thorny staff, round which the *amentum*, or hurling-strap, is portrayed, and armed with a blunt head. This specimen is from the splendid mosaic pavement found at Pompeii in 1831, representing either the battle of Issus or of Arbela, and executed in tesserae of various-coloured marbles.

No. 17. An axe—*securis*. This weapon was not used by the Romans in war. It, however, when bound round with rods, formed the *fasces*, and was required for the slaughter of animals. The head of this example, found in Herculaneum, is nine inches in length.

No. 18. A double axe—*bipennis*. This was especially the weapon of the Franks and the fabulous Amazons. Although not actually much in use among the Romans, it was very frequently delineated by them. This example is from a Pompeian painting.

No. 19. Another axe, also from a painting, in the hand of Victory. It is precisely the same in shape as some in use in the time of Elizabeth. (See *Meyrick*, vol. ii. plate 83, fig. 8.)

No. 20. A knife—*cultus*—ten inches in length; from Pompeii. In a painting rescued from Herculaneum precisely such a weapon is represented in the hand of Apollo, who is about to flay Marsyas; whilst in another instance it appears on a small supper-table, which indicates that the same-shaped knife was in use for domestic as well as for sacred purposes.

No. 21. A fragment of a bronze sword-belt—*balteus*. It seems to have been ornamented with a series of medallions and circular decorations resembling expanded flowers of the turnsole character placed alternately, between each of which is lightly traced a small running pattern. The only medallion remaining represents Silenus crowned with ivy, who is raising his left hand, the fore and little fingers of which are extended upwards and the others bent downwards: an attitude supposed by some to have reference to the horns of a bull, an animal sacred to

Bacchus; and one which it is interesting to compare with the gesture implying command, so often observable in representations of various deities, whence "the hand of benediction" perhaps derived its origin—a subject observed upon by Mr. Akerman in the *Proceedings of the Society of Antiquaries*, 1852, vol. ii. no. 31, p. 217. The right hand of this figure rests upon a wine-skin, and behind him is a *thyrsus* and leopard's head. (P.) There is a fragment in the Museum of another bronze Pompeian belt, very nearly resembling the one given, on which two medallions are remaining—one of Mercury, the other of a Baccante,—between which the same circular ornament appears as in the specimen engraved.

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## PLATE V.

### THE HELMET.

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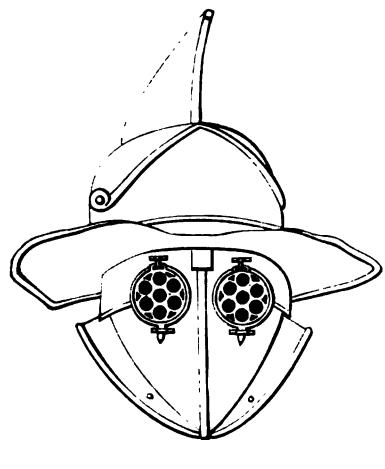
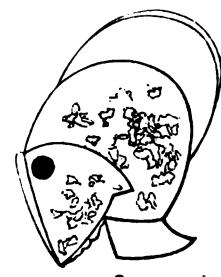
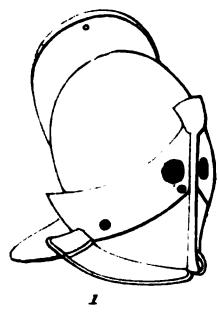
THE Grecian helmet, with an immovable visor, was cast aside by the Romans, and replaced by one consisting of a cap fitting closely to the shape of the head, supplied with a beaver—*projectura*—in front, and a projection behind—*cudo*—to defend the neck; of cheek-pieces—*bucculae*—serving to protect the face as well as to fasten on the helmet; and of the ridge—*apex*—to which was attached the crest—*crista*. Such was the helmet of a Roman officer; but that of the ordinary soldier consisted simply of an unornamented skull-cap of mixed metal, surmounted by a small knob or ring, and supplied with a slight projection in front, and cheek-pieces. The greater part, however, of the Pompeian examples given are of very peculiar forms, and differ much from those carved on Trajan's column and other monuments, which we may presume were such as were in common use.

No. 1. A bronze helmet—*galea*—partaking somewhat of the early Greek character, having two circular holes in the visor for the wearer to see through. This is much strengthened by a bar running down the centre. The ridge is perforated with several small holes, probably for the insertion of the crest. (P.)

No. 2. Another helmet of the same character, but not in such perfect condition, being much corroded. It is especially interesting, however, from having been that of the Roman guard at the Herculaneum gate of Pompeii at the time of its destruction. This fact intimates that helmets with visors were worn in some cases by the Roman soldiery. Helmets of much the same form as this were in use for the purpose of tilting in the sixteenth century. (See one of the date 1585, given in *Meyrick*, vol. i. plate 9.)

No. 3. A bronze helmet, encircled by a wide rim, which gives it the character of a German helmet of the middle ages. A ridge rises abruptly in front, as in mere ordinary specimens, but of a somewhat square outline, instead of following the curve of the skull-cap. Two perforated pieces of bronze, supplied with hinges above and tongues below, defended the eyes of the wearer. This helmet has an embossed ornament in front, in the shape of a tiara.

No. 4. Another similar helmet, but without the rim to the visor. It has a larger perforated protection for the eyes, and an embossed medallion in front, as

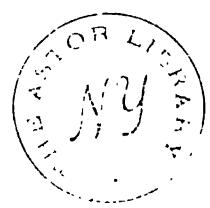


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PLATE V.



well as a dolphin swimming in the sea on its side. The small socket below the fish is intended to receive a plume. In such helmets gladiators exhibited their prowess, as is shewn by the stucco reliefs ornamenting the tomb of Scaurus. (H.)

No. 5. A very richly embossed bronze helmet, every part of it being covered with figures in delicate relief, portraying scenes from the siege of Troy. The walls of the city are delineated on its surface; and before them, at the feet of his Penates, the aged Priam is seen falling by the ruthless sword of Neoptolemus. The weight of this and several other helmets is very considerable, which has led some to suppose that they formed parts of trophies, and were made for ornament alone. It is a fact, however, to which Sir William Hamilton was an eye-witness, that on their first discovery several had the remains of a leather lining within them. This proves that they were intended for use; and from their highly ornamental character, they were probably worn by combatants in the mimic warfare of the arena. (P.)

No. 6. Another very similar helmet, also richly embossed, the subject being "Rome triumphant," before whom the representatives of the surrounding conquered nations are prostrating themselves. In this specimen the perforated sight-pieces form nearly half of the visor; the figures on it are in high relief, as in the one preceding. It was found in the Forum Nundinarium, Pompeii.

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## PLATE VI.

### THE HELMET.

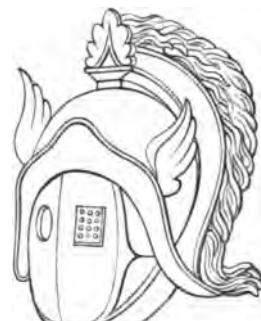
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No. 7. A very richly ornamented bronze helmet, similar in character to Nos. 5 and 6 in the preceding Plate. On it the head of Medusa is beautifully wrought, in a small compartment bordered by twining snakes; and on each side is a socket for the reception of plumes, branches, palm-leaves, or other emblems either of distinction or victory. On the front of the ridge is wrought a Roman soldier, holding a spear in his right hand, whilst he rests his left upon a shield; and on each of its sides are vases, winged boys, and griffins. On the visor are seen busts of Hercules and Mercury; and on the plates adjoining the usual perforated sight-guards are worked several seated figures: one of a man playing on the double pipes in honour of Priapus, and another of a young female offering a libation to the same god; also that of a youth milking a goat, &c. In addition to these principal ornaments, a great amount of labour has been bestowed upon the light tracery-work forming the border, &c. of this helmet, but scarcely visible in so small a representation as the one given. (P.)

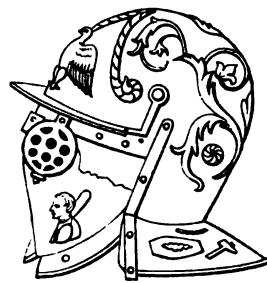
No. 8. A helmet, from a stucco bas-relief on the tomb of Scaurus, worn by one of that class of gladiators called *mirmillones*, who has just conquered his opponent, a Samnite. It has a ridge terminating in a foliated ornament, and surmounted with flowing horse-hair, wings over the temples, cheek-pieces, and a square perforated flap for the protection of one eye. (P.)

No. 9. A very richly embossed helmet. The whole skull-cap is covered with representations of arms, armour, soldiers holding standards, &c. It has no ridge, and only a very small projection in front, though that behind is unusually ample. (H.)

No. 10. A helmet of the same form as the preceding one, with the Roman eagle in front: a bold foliated pattern runs over the remainder, and arms are scattered over the projection at the back. On the visor is the bust of Hercules, and the usual circular sight-protectors. These two last examples are very similar to one from Genoa, of the date 1535, which is nearly of the same form and embossed in the same style, but has no visor. (See *Meyrick*, vol. i. plate 24.)



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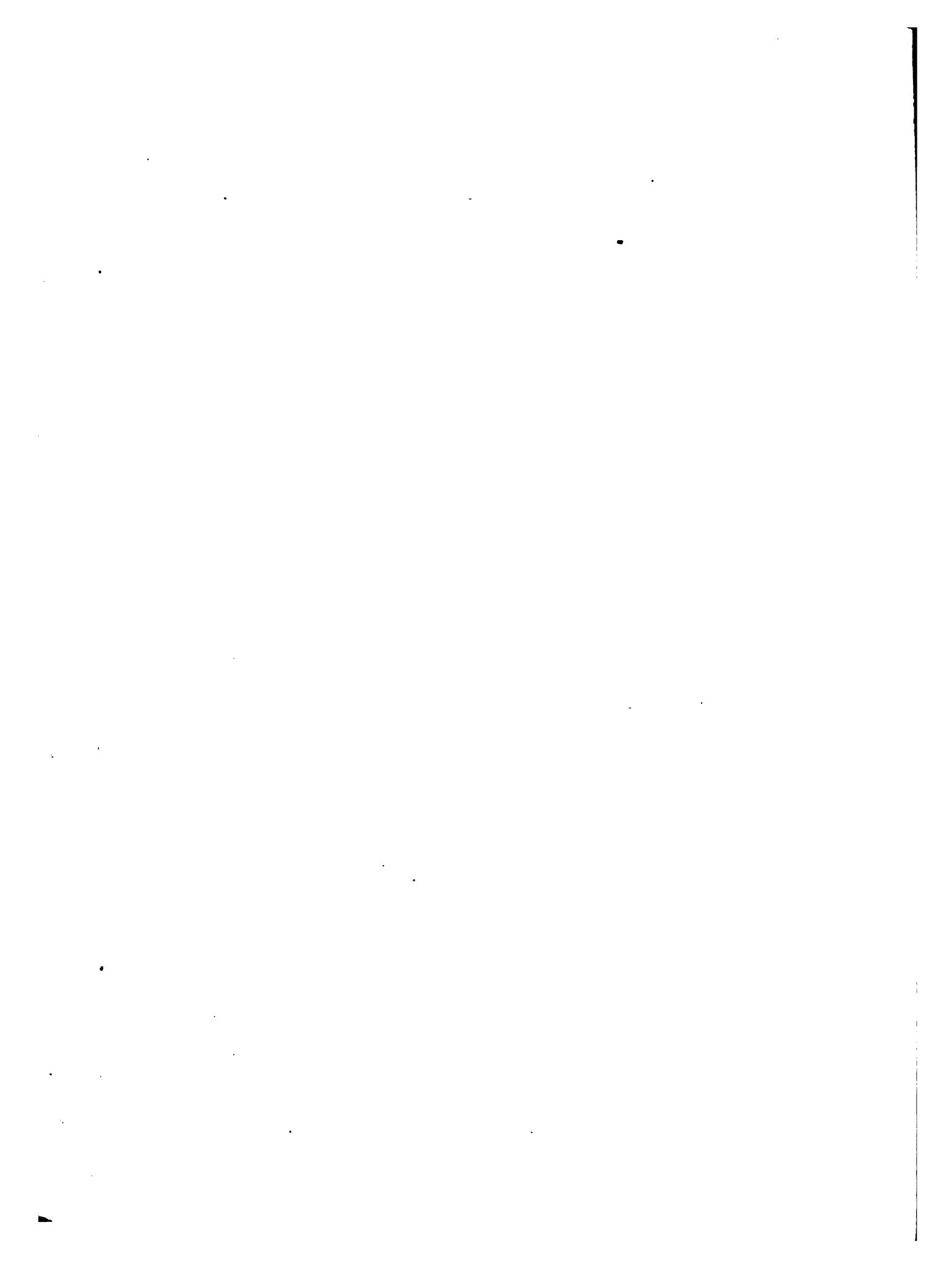


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PLATE VI.



No. 11. A bronze helmet, with the usual visor. On the front is embossed a warrior with a shield, his sword on one side and his helmet on the other. A boss appears on its summit, from which once sprang the crest; and on each side is a small socket for the insertion of a feather or branch, indicative of victory. (H.)

No. 12. A very singular helmet, from a painting representing a figure of Victory erecting a trophy. It has *bucculae*, or cheek-pieces; a tiara-shaped ornament in front, terminating in a trefoil; and a ring on its summit instead of a ridge. This helmet resembles in most points the helmet in which Seleucus I. is represented on his coins, and may owe its position in the painting to a wish to commemorate a victory over the Syrian kings.

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## PLATE VII.

### SHIELDS.

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THE large round Grecian *clipeus* was first adopted by the Romans in the time of Servius, and continued to be in use for a considerable period ; but this form of shield was afterwards exchanged for the *scutum*, of which there were three varieties—the oval, the curved oblong, and the elongated hexagonal one.

No. 1. This example is from a painting found in the house of the “tragic poet” at Pompeii, and probably represents a leather one decorated with a metal border. It has been selected from many others as a shape indicative of a transition from the round to the oval. The ordinary length of the *scutum* was four feet, its breadth two feet six inches.

No. 2. A *scutum*, evidently of leather, strengthened by two rows of metal studs, and having a small ornamented boss in the centre. The surface projects towards the middle, where the innermost line of studs is seen. According to tradition, the sacred *ancile* was of this form. Our specimen is taken from a bas-relief on a Pompeian tomb.

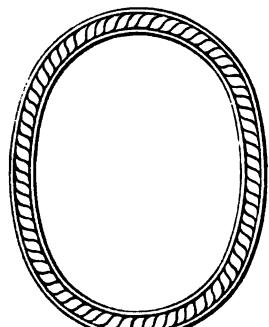
No. 3. Another *scutum*, of the same character as No. 1. The oval *umbo* in the centre, and the border, are of metal placed upon a leather foundation. A number of shields of this pattern are represented in a painting of a lion-hunt discovered at Herculaneum, and engraved in Mazoi’s *Antiquités d’Herculaneum*.

No. 4. A curved oblong *scutum*, which was by far the most common form in use amongst the Romans, and was composed of boards glued together in a curved form, so as to cover more of its bearer’s person ; the outer covering being of untanned hide, and having its edges strengthened by a metal border. The surface was painted with various devices, which distinguished the men of one legion from those of another. This is from a bas-relief on the tomb of Scaurus. (P.)

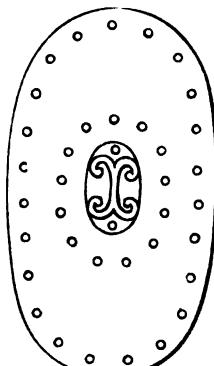
No. 5. The interior of a curved *scutum*, shewing the loop for the reception of the bearer’s arm : also from the tomb of Scaurus.

No. 6. Another *scutum*, from the same source as the last.

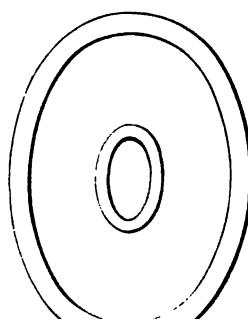
No. 7. A crescent-shaped bronze shield—*pelta*—from Herculaneum. This does not appear to have been much used by the Romans, any more than the *cetra*,



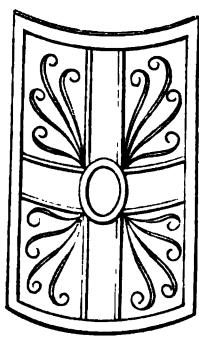
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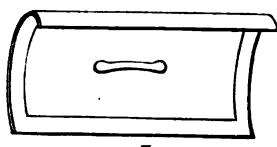
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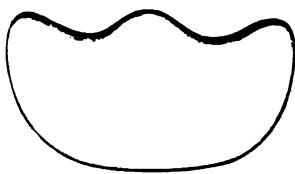
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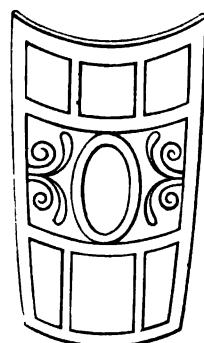
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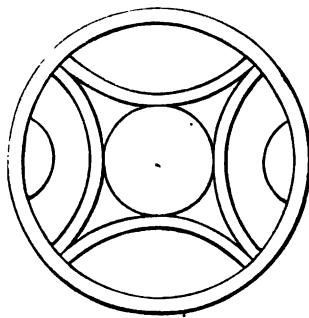
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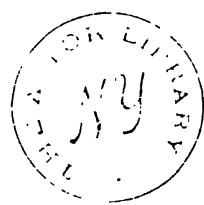


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PLATE VII.



another kind of small shield. As, however, it was always assigned to the Amazons, whose battles were a favourite subject with the sculptors and painters of Rome, its form is frequently met with in their works. It was generally, like other shields, formed of leather stretched over a light framework, and strengthened with metal. This specimen, however, is entirely of bronze, slightly curved inwards at the indentations on its upper circumference.

No. 8. A bronze *parma*, or round shield of smaller dimensions than the *clipeus*, used by the Roman cavalry and light-armed troops. They were commonly three feet in diameter, and were formed of hide strengthened by metal; but this from Herculaneum, now in the Museum at Naples, is not above half that size, and is composed entirely of metal, having a medallion in the centre, and a very elegant border round its circumference.

No. 9. A *parma*, borne by an equestrian gladiator, as represented on the tomb of Scaurus. It is decorated with a wreath of bay-leaves, but otherwise nearly resembles the preceding figure.

No. 10. Another *parma*, from the same source, whence so many specimens of arms and armour have been gathered. The pattern on it was probably intended to represent metal bands ornamentally arranged on a leather surface. It somewhat resembles the shield on Macedonian coins.

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## PLATE VIII.

### THE CUIRASS, ETC.

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No. 1. The cuirass—*lorica*—of a Roman officer, called by the Greeks *θωρακή στρατίου*, from its stiffness, being composed either of thick leather or metal. It usually had every detail of the human figure distinctly marked upon its surface, and in many cases was further decorated with ornaments of embossed bronze, highly wrought into characteristic devices. This example is from a marble equestrian statue erected in honour of Marcus Nonius Balbus, and discovered at Herculaneum. The back-piece was fastened to the breast-plate by means of small hinges, as may be seen in this figure. To the upper part of the arm-holes of the cuirass were generally attached a series of leather straps, about five inches long, ornamented with small plates of brass, having the effect of a modern epaulet; and another set, of greater length, was placed round the lower edge of this defence: in both cases giving further security to the wearer, as well as being ornamental.

No. 2. A cuirass, taken from a most interesting and well-known mosaic pavement discovered at Pompeii in 1831, but now removed to the Museum at Naples. It is supposed to represent the battle of Issus, and the cuirass appears on the figure of Alexander. The whole of the details, however, of the costumes are so much more Roman than Greek, that we must suppose the artist to have copied, as usual, the armour of his own time. It is richly decorated; and round the waist may be seen the leathern belt—*balteus*—to keep the breast and back pieces together more securely; whilst another belt, to support the sword, passes over the right shoulder. To the lower edge and to the arm-holes of this cuirass are attached the usual strips of ornamented leather. The shoulder-pieces, which were commonly worn either instead of the connecting straps on the shoulder or as an ornamental defence over them, are very clearly shewn. These were sometimes fastened by means of hinges to the back-piece, but were more commonly attached by narrow straps to the cuirass, as may be seen in this figure.

No. 3. A specimen of scale-armour, from Pompeii; the material being of bone, and the connecting ligatures of bronze. These are covered by the extremities of the next row of scales, thus presenting an unbroken surface of bone to view when

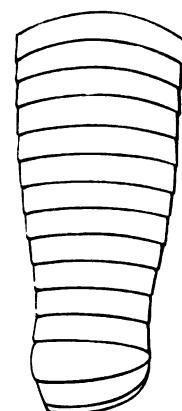
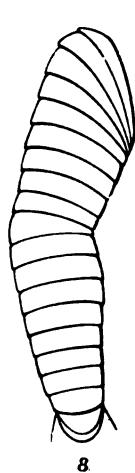
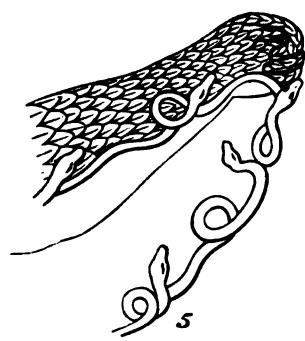
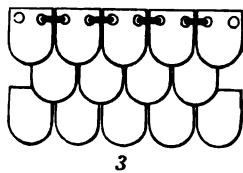
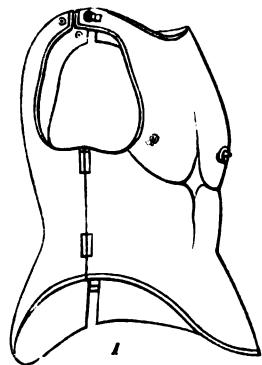


PLATE VIII.

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complete. This kind of armour seems to have been common in the earlier ages ; but it was not adopted by the Romans themselves until the time of the emperors, when both chain and scale armour were introduced amongst them, as may be gathered from Trajan's Column, and other still existing monuments at Rome. The ordinary *lorica*, however, of the Roman soldier seems to have consisted of a series of plates, or wide rings, slightly overlapping one another ; and broad plates to protect the upper part of the breast and back, connected by a lace or strap at the point of junction both before and behind. To these were added five wide bands, encircling the rest of the body as far as the waist, yielding in some measure to the motion of the wearer ; whilst the shoulders were protected by similar bands, five being the usual number for the left shoulder, four for the right, to allow this arm more freedom in wielding offensive weapons. These were attached by rivets to the breast-plates before alluded to.

No. 4. As scale-armour continued to be used for some purposes almost as long as any other, and apparently in a deteriorated rather than in an improved form, a specimen of German *jazarine* armour, of the date 1485, from *Meyrick*, vol. i. plate 16, has been given in this figure for the purpose of comparison with the one above it, in which the connecting wires being exposed, it would be less serviceable as a defence than the more ancient piece. In the same work is also given a gauntlet, composed of leather scales, of the time of Henry VIII., precisely the same in shape as those from Pompeii. (*Meyrick*, vol. ii. p. 79.)

No. 5. A representation of part of the *ægis* of Minerva, from an ancient statue of that goddess found in Herculaneum. It has been thought interesting to shew the similitude it bears to scale-armour. A cuirass of these shaped scales was termed *lorica plumata*. The Assyrian discoveries made by Mr. Layard have proved that the soldiers of Nineveh were arrayed in this description of armour, those in chariots being generally represented as wearing coats of this material, descending either to the knees or ankles ; whilst a large number of the scales themselves were brought to light. They are of iron, slightly raised in the centre, as in this example, and in some instances are inlaid with copper. (See *Layard*, vol. ii. p. 335.)

No. 6. A bronze arm-plate—*brachiale*—intended to protect the lower part of the arm from the elbow to the wrist. This piece of defensive armour was worn by Persian soldiers (see Xenophon, *Cyrop.* vi. 4. 2), and by some of the Roman gladiators. The specimen given is ornamented with the figure of a female seated on the fore-part of a galley, together with a border and several initial letters, which last have not as yet been satisfactorily explained : they may, however, be simply those of the patron of the gladiators who wore it. The small rings visible on its edge were intended for the purpose of strapping it tightly on the arm. (P.)

No. 7. Another bronze arm-plate from Pompeii, similar in character to the last. A figure of Minerva, fully armed, is its principal decoration, over which an

ornamental pointed ridge appears, terminating at its base with small winged boys, or genii, one of whom holds a helmet, the other a drinking-vessel.

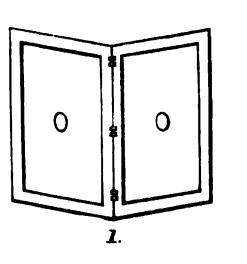
No. 8. An arm-piece—*manica*. This and the two following pieces of armour, viz. the greave—*ocrea*—and the thigh-piece—*femorale*—appear to have been worn only by gladiators, the Roman soldier contenting himself with the helmet, cuirass, and shield, leaving his arms and legs bare. This specimen is from the figure of a Samnite worked in relief on the tomb of Scaurus at Pompeii, and reaches from the point of the shoulder to the wrist. It resembles the ordinary banded cuirass in its make, the successive rings of which it is composed overlapping one another, so as to give play to the limb encased. The various classes of gladiators, termed *Galli*, *Thraces*, *Samnites*, *Myrmillones*, wore this defence on the right arm alone (the left being protected by the shield); but the *Retiarii*, having no shields, or indeed any other armour, were allowed to wear it on their left arm, as also were some who contended with wild beasts.

No. 9. A bronze greave—*ocrea*. This piece of defensive armour protected the lower part of the leg, from the ankle to a little above the knee. It was in general use amongst the Greeks, but by the Romans it was confined to the heavy infantry and to gladiators. It was fastened on by means of straps passed through the small rings observable on the edge, and was lined with leather, felt, or a kind of sponge, alluded to by Aristotle, *H. A.* iv. 16. This specimen is very richly wrought with allegorical figures, such as masks of Silenus, thyrsi, &c. resting on baskets, others placed on a lion's skin; cornucopæ filled with fruits; and a stork killing a serpent; in addition to several borders, &c. (P.)

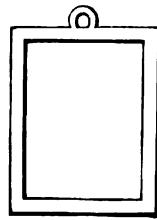
No. 10. Another very beautifully wrought bronze greave, similar in its general character to the last, but differing in its details. On this, ears of corn, leaves, and acorns, may be seen; two small tables or altars, each surmounted by three masks; and the imperial eagle; in addition to various foliated ornaments and borders. It was found in the Forum Nundinarium at Pompeii.

No. 11. A thigh-plate, which perhaps may be termed *femorale*. It appears on the person of an equestrian combatant, and on that of several Samnite gladiators, worked in relief on the tomb of Scaurus at Pompeii. The construction of this piece of armour appears to have been precisely the same as that of the *manica* given in figure 8.

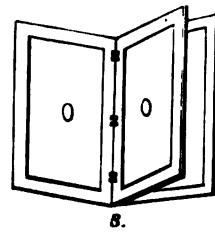




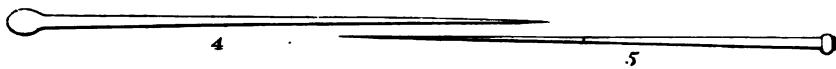
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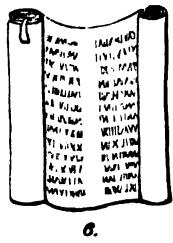


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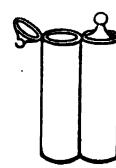


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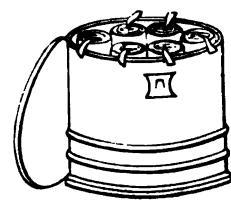
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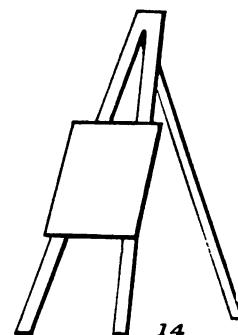
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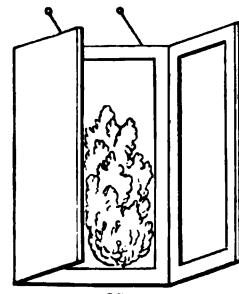
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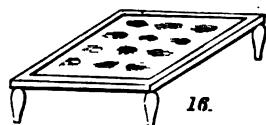
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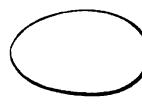
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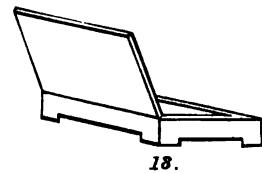
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PLATE IX.

## PLATE IX.

### WRITING AND PAINTING MATERIALS.

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#### WRITING MATERIALS.

Two modes of writing were in general use among the Romans,—the one by scratching with a pointed instrument on a waxed tablet, the other by writing in ink with a reed on papyrus or parchment. The writing-tablet—*tabula* or *cera*—was usually made of thin beech or fir boards, covered with a coating of wax on one side, and having a raised frame round the edges, like our slates, to prevent the surface from being rubbed, as well as a boss or *umbilicus* in the centre of the tablet for the same purpose.

No. 1. A double tablet, hence termed *diptycha*, connected at the back by wire rings, serving the purpose of hinges. From a painting. (P.)

No. 2. A single tablet, intended to be suspended on a nail when not in use. From a painting. (P.)

No. 3. Another tablet, having *three* leaves—*triptycha*; whilst others had five, or even more, in which case they were termed *multiplices cerae*. When wills or letters were written in them, they were bound round with a string and carefully sealed. From a painting. (P.)

No. 4. An iron writing implement—*stilus*—5½ inches in length, pointed at one end, and flattened at the other, in order to erase any errors; hence the term *verttere stilum*. (P.)

No. 5. Another example of the above, the blunt end terminating in a round head like a pin. (P.)

No. 6. An open roll or book, formed by gluing together layers of the coat or rind of the papyrus transversely one upon another, after which the surface was carefully smoothed. One side only was written upon, the other being coloured with a yellow tint. The rolls—*scapi*—were generally of the same width, but varied in length from 12 to 16 inches. One end was attached to a slender wooden staff, so that it might be readily wound round it: hence the term *volumen*. This staff was often ornamented by circular polished finials, or *frontes*, although these are not observable in any of the Herculaneum collection. The title of the book

was written on a slip of papyrus or skin, attached either to one or both ends. From a Pompeian painting.

No. 7. A closed papyrus roll, displaying its title on a circular index. Few papyri have been discovered at Pompeii, but Herculaneum has furnished upwards of 2000, in addition to numbers that have been destroyed. About 200 of these have been unrolled; an operation requiring the greatest degree of skill and patience, their substance now partaking more of the character of charcoal than of paper, for which material they were indeed at first actually mistaken. They were found carefully arranged, in a vertical position, on shelves surrounding a small room.

No. 8. A book-box—*capsa* or *scrinium*—from a Pompeian painting, six volumes being displayed in its interior. The lid is thrown back, but in front is the latch or lock by which it might be secured when closed. In another painting of a similar receptacle a strap is attached, for the greater convenience of carrying it about. The boxes were usually made of beech-wood, and the slaves who had the care of them were termed *capsarii*.

No. 9. A double inkstand—*atramentarium*—probably intended to hold both black and red ink. Each receptacle is supplied with a lid, moving on a hinge, to preserve its contents from dust, &c. The black liquid—*atramentum librarium*—used for writing by the Romans was an unctuous paint, totally devoid of any mordant, and chiefly composed of the soot derived from burning pitch, resin, or other substances; the dark liquid contained in the *sepia*, or cuttle-fish, was also used. The red ink was obtained from *minium*, or vermillion, and *rubrica*, red ochre. These materials could be mixed with water at pleasure, and were readily washed from the surface of the parchment with a sponge.

No. 10. A single inkstand, of a similar form to the preceding one. (P.)

No. 11. A small round bronze inkstand, on which two *calami*, or reed pens, are represented. (P.)

No. 12. A hexagonal bronze inkstand, provided with a small handle. (P.)

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#### PAINTING MATERIALS.

The surfaces on which the Roman painter most usually displayed his art were canvas, wood, and the fine fresh cement of walls duly prepared to receive colour; these being respectively termed *pictura in linteo*, *pictura in tabula*, and *pictura udo tectorio*. Oil was but little, if at all, used in the preparation of colouring matter by the ancients; water or else wax being the two chief ingredients they selected for this purpose, but by no means to the exclusion of other materials. Water-colours were most commonly used in painting the larger pieces on walls, whilst their surfaces were still moist, hence termed *fresco paintings*; but in other cases, besides water, various gums, resins, and the white of eggs were employed, in which case

they have been termed paintings in distemper, and to this class the great majority of those found in the Pompeian houses belong. No slight trouble was bestowed upon the foundation before the artist began his work. Vitruvius describes the method of preparing the walls very minutely, telling us that after a first coat of common plaster, three others mixed with sand were successively added of a finer quality, and lastly, three more of a mixture of chalk and marble dust. Each of these was laid on before the preceding one was quite dry, and with increasing care as the work advanced, forming finally a substance so thick and hard, that the pictures can be sawn out from the walls to which they were originally attached, and removed as though they had been on slabs of stone or marble. After the painting was finished, a coat of varnish was applied to the surface, to protect and heighten its colours. Wax, or "encaustic painting," is an art still not altogether understood as it was practised by the Romans, although various methods have been described of producing such works by Pliny and others. The colours, however, seem to have been prepared with wax and other glutinous ingredients, applied to the surfaces of the panel or *tabula* by means of a brush, and after having been thoroughly blended together, were burnt in by the *cauterium*, or hot iron. A very wide range of subjects is embraced in the Pompeian paintings, including compositions of the highest order, such as Raphael might have produced; landscapes, sea-pieces, architectural compositions, still-life, arabesques, down to grotesques and the broadest caricatures.

No. 13. A picture on canvas—*pictura in linteo*—extended by a frame, being apparently a copy from a statue, against the base of which it is represented as leaning. This subject is from a Pompeian painting.

No. 14. An easel (*canteriolus*), by the side of which a painter is represented as taking the portrait of a client. It is much the same as the one now in use, and is taken from a caricature painting given in Mazoi's great work.

No. 15. A painting on a panel—*pictura in tabula*—as represented suspended from a wall in a Pompeian house. It is supplied with folding-doors to protect it from the sun or dust.

No. 16. A colour-table, or standing palette, from a painting given in Mazoi's work.

No. 17. An oval palette, from a Pompeian painting.

No. 18. A paint-box—*arcula*—from a wall painting. These were divided, like our own, into small compartments, for the purpose of keeping the various colours distinct.

## PLATE X.

### MUSICAL INSTRUMENTS.

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No. 1. A set of Pan-pipes—*syrinx*. These were formed of reeds of different lengths, fastened together by cross-bands and wax, which varied in number from seven to eleven. The specimen given is from a painting found in Herculaneum.

No. 2. A pipe—*tibia*. These instruments were made of cane, and also of box-wood. The double pipes were quite as much in use amongst the Romans as the single one. Their mouth-pieces were not unfrequently passed through a *capistrum*, or strap, with a slit in it, fastened over the mouth of the player to aid his efforts. The example given is from a painting in the atrium of the house of the “tragic poet” at Pompeii. Others increased in diameter gradually from the mouth-piece, thus resembling the clarionet.

No. 3. The trumpet—*tuba*. The ordinary instrument of this kind was a long straight tube of mixed metal, gradually increasing in diameter, and terminating in a bell-shaped aperture. It was harsh in sound, and was chiefly used to give signals in battle, but was also sounded during public festivals and at funerals. From a Pompeian painting.

No. 4. The horn—*cornu*—was at first actually a perforated horn, but was afterwards made of metal, retaining, however, the horn shape. It was not uncommonly much bent, so as to be semicircular in its outline, with a cross-piece to aid the owner in holding it: this example, however, is of a simpler form, which is from a painting. (H.)

No. 5. A shell trumpet—*buccina*—first actually made of a shell, whence its name, but afterwards of metal, retaining in some measure its original shape. Its chief office was to proclaim the watches. This instrument appears in the hand of a marine monster in a Pompeian painting.

No. 6. A lyre-striker—*plectrum*. It was made of ivory, polished wood, or

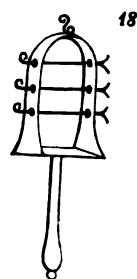
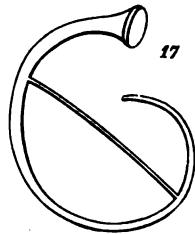
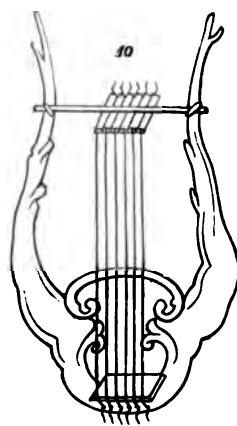
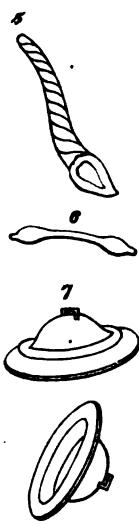
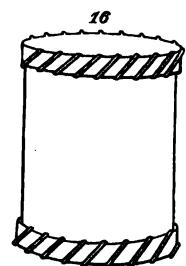
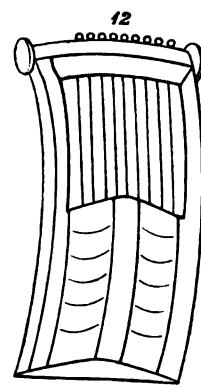
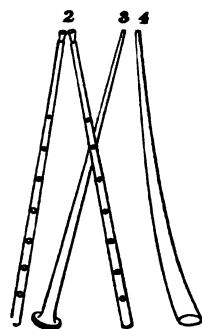
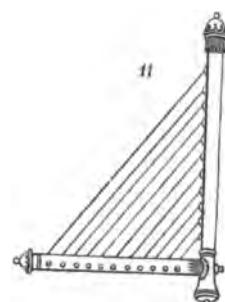
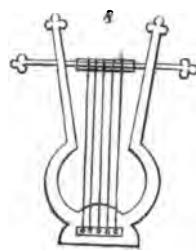
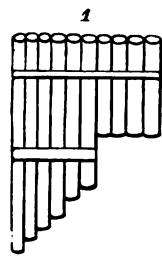


PLATE X.



metal. This example is from a painting representing Polyphemus seated on the sea-shore with a lyre. (H.)

No. 7. Cymbals—*cymbala*. These very ancient instruments differed in shape, some having no rims, and others no handles. Specimens of both kinds have been found at Herculaneum, but this example is from a Pompeian painting.

No. 8. A lyre—*lyra*—of five strings, from a painting on the wall of the Pantheon, Pompeii. This instrument was distinguished from the *cithara* by having its strings entirely free on both sides, like a modern harp. Both were occasionally struck with the *plectrum*.

No. 9. A *cithara* of seven strings, from the well-known picture in which Achilles is represented learning music from the Centaur Chiron. (H.)

No. 10. A *cithara* of six strings, of a rustic character, from a painting representing Polyphemus with it, and a *plectrum* in his hands. (H.)

No. 11. A triangular lyre—*trigonum*—of eleven strings, partaking in some measure of the character of a harp. (H.)

No. 12. A *lyra* of nine strings, of a square curved form, held by a female performer, and suspended from her shoulder by a strap. (H.)

No. 13. A lyre of five strings, which is represented in a painting as lying by the side of a female performer, who is playing on it. The curved shape of this instrument causes it to approach nearer to the form of a modern harp than any other that has been found at Pompeii. It is apparently about twenty inches in length, and is placed in a recumbent position.

No. 14. A tambourine—*tympanum*. This instrument was in very common use at private concerts, as well as during the celebration of the worship of various gods, especially of Cybele and Bacchus. Some resembled exactly what are now in use, but others partook more of the character of a modern kettle-drum. This example has a wreath painted on its surface, and small cymbals inserted in the rim. It is suspended from the arm of a faun who is dancing with a bacchante, as represented in a Pompeian painting.

No. 15. Another tambourine, with small bells of a circular form suspended from its rim instead of cymbals. From a painting. (H.)

No. 16. A drum, termed by the Romans *tympanum*, as well as the tambourine. This example is from a painting found in the Pantheon, wherein it was represented by the side of a seated figure of Thalia.

No. 17. A horn—*cornu*—curved in the form of the letter C, with a cross-piece to hold it by and strengthen it. This example is from a Pompeian painting, where it appears in the hand of a gladiator, who is sounding it preparatory to an encounter.

No. 18. A musical rattle—*sistrum*—originally an Egyptian instrument, especially used by the priests of Isis in her rites, and probably introduced into Italy

with the worship of that deity. They were made of bronze, silver, and sometimes of gold. The rods, usually three or four in number, were set loose in the framework; so that when the instrument was shaken by the handle, it gave forth a loud and shrill sound. They were often surmounted by the figure of a cat, but were also made plain, or with the small ornament represented in this example, which is from a painting found in Herculaneum.

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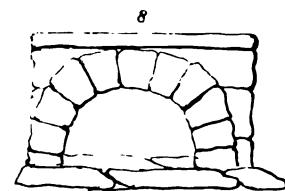
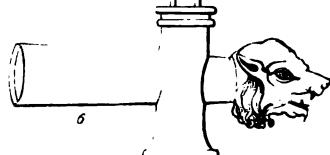
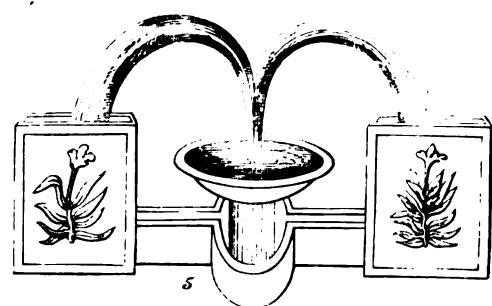
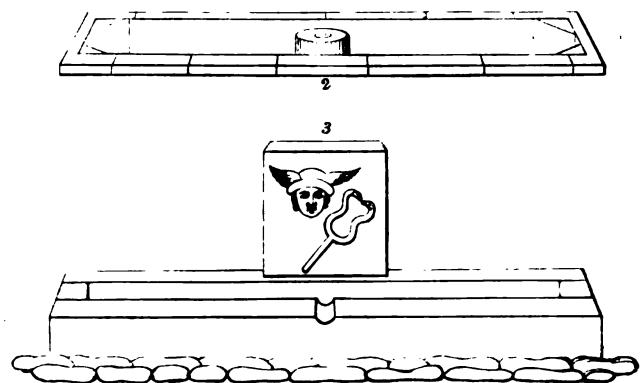
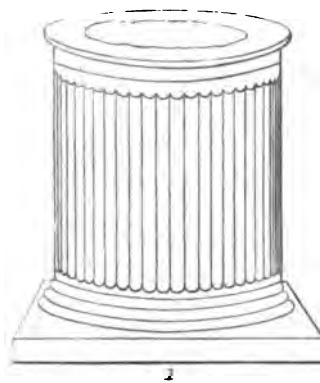


PLATE XI.

## PLATE XI.

### WELLS, FOUNTAINS, &c.

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THE Pompeians were well furnished with plentiful supplies of water by means of aqueducts, many remains of which have been discovered. They formed probably branches from the main duct, for the accommodation of various parts of the town. Some suppose that water was brought direct from the mountains behind Sarno; others that a branch-duct collected its supply near Palma, and conveyed it to Naples. An Oscan inscription has been discovered, which seems to allude to the bringing of the Sarnian water to Pompeii by one of her citizens. Wells—*putei*—were by no means common, owing doubtless to the situation of the town on a thick stratum of lava, in which no springs could be found; yet one was discovered which had 15 feet of water in it, and another which had been bored 116 feet through the rock. Underground tanks, or cisterns, for the retention of rain-water, have also been found furnished with well-heads, which were almost invariably protected by a low circular wall of marble—*puteal*—either plain, fluted, or decorated with figures, and in relief. Cisterns—*impluvia*—are almost universally found in the premises of every householder, the centre of the atrium being the usual situation for the principal one. These were supplied with rain-water from the roof of the house by means of an aperture of the same size as the cistern, termed *compluvium*; and if it sloped inwards towards this aperture, as was generally the case, the water would naturally drip from the eaves into the receptacle prepared for it below. Fountains both for public and private use were extremely numerous in Pompeii. They may be divided into two classes, namely, *lacus*—those formed by a stream gushing from an orifice usually ornamented with a bronze head or mask, into a stone trough or cistern below, called *immissarium* and *salientes*, or *jets d'eau*, both of which were supplied from the aqueduct direct, or some reservoir—*castellum*—dependent on it.

No. 1. A well-head—*puteal*—of white marble, elegantly fluted, in the house of the Faun. Some indentations may be perceived in the circumference of its mouth, caused by the friction of the bucket-rope; a roller and windlass having apparently been omitted to be supplied, although well known to the Romans. It is 2 ft. 4 in. in height, and 2 ft. in diameter.

No. 2. A cistern—*impluvium*—in a court of the house of the Dioscuri. Its edge is slightly raised above the level of the pavement, and in the centre a portion of a fluted column is visible, once supporting a statue, from which a jet of water shot forth. It is unusually large, being 18 ft. long by 14 ft. 6 in. wide. A gutter for the collection of rain-water, wherewith to feed it, surrounds the court in which it has been sunk.

No. 3. A fountain—*lacus*. This example is given as a specimen of a class that was very numerous at Pompeii. They were commonly placed at the intersection of streets for public use. It consists of a stone trough, into which a stream flowed from a head or mask above, supplied with a metal mouth-piece. It had a waste-pipe, or groove cut in the edge of the trough, for the purpose of carrying off the superfluous water. In private houses the receptacles for water were far more elaborately ornamented. Some householders raised alcoves over them, adorned with mosaics and sculpture; others selected bronze statues, with various decorations for the outlet of the water. Several of these still exist, and have been engraved in the *Museo Borbonico*, Sir W. Gell's *Pompeiana*, and other works which treat of the architecture and statues of Pompeii. Lastly, a square altar-form was adopted, a specimen of which is to be seen in the house of the Faun, rising from the edge of the *impluvium*, and provided with a small metallic mask, emitting a stream into a raised trough or table.

No. 4. A fountain—*saliens*—sending up a divided stream from its centre out of a marble vase, represented as rising from a piece of water, surrounded by a railing, in a painting on the wall of a house. Jets were very commonly contrived so as to issue from the centre of the *impluvium*, either through a pillar, as in the case of fig. 2 above, or through ornaments of metal and marble, slightly raised above the surface of the water.

No. 5. Another fountain in the *fullonica*, consisting of a marble tazza, from which apparently two jets issued, and fell into ornamental cisterns on either side of it. The trough below was intended perhaps to collect the superfluous water, or to serve as a third cistern. The jets are of course represented merely as they are *supposed* to have risen.

No. 6. A bronze cock (*epistomium*), having an interior valve (*assis*), similar in construction to those now in use. They were apparently as common amongst the Romans as with ourselves. In the house of the second fountain, the cocks, which turned on or off the water at will to feed the jet, still remain attached to their leaden supply-pipes.

No. 7. A portion of a leaden pipe—*fistula*—showing its usual pear-shaped form. These were laid with their smaller end upwards, and enabled householders to receive their daily supply as apportioned by law from the public aqueduct or reservoir, under the control of an officer appointed especially to preside over the water-department. He was termed *circitor*; and by means of

a water-meter—*calix*—attached to each private pipe, could calculate exactly the quantity extracted from the public source. They were made by bending together the edges of leaden plates about ten feet in length, and then soldering them. Very many of these conduits have been found diffused over the various quarters of Pompeii for the supply of its baths and fountains; but the greater number were melted down for the sake of the value of the metal.

No. 8. A sewer—*cloaca*. For a long time no traces either of sewers or main drains were discovered at Pompeii, although it was certain such a provision must have existed in a district where the rain is accustomed to descend at times in such violence as to produce a flood where no outfall exists for carrying it away. At length the mouths of two drains, close to each other, were found by Mazois, one of which is given, evidently contrived to carry away the water under the adjoining pavement and houses to the sea. It was most probably used as a sewer also.

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## PLATE XII.

### LUSTRAL VASES, &c.

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No. 1. A lustral vase—*labrum lustrale*—of white marble, found in the Temple of Isis at Pompeii, and given to it apparently by Lucius, a duumvir, whose name appears on its exterior. This elegant specimen is 3 feet 7 inches in height, and consists of a fluted column, supporting a shallow oblong vessel, furnished with four handles, and well adapted to contain water for the purpose of purification. As lustrations were in frequent use amongst the Romans, the necessity of such a water-vessel for the service of a temple is obvious; and several specimens have been discovered still occupying their original position in the sacred edifices of Pompeii.

No. 2. Another lustral vase, of a still more elegant form than the last. It is of white marble, and was also taken from the same temple.

No. 3. A cup-shaped lustral vase, of white marble, about 18 inches in height, intended probably to be placed upon a pedestal.

No. 4. A lavatory—*labrum*—found in the *calidarium* of the public baths, Pompeii, consisting of a shallow circular basin of white marble, about 6 feet in diameter. Its heavy-looking base is supposed by Sir William Gell to have been supplied to prevent the increase of some cracks observable in the basin above. It was a gift to the establishment, as an inscription of metallic letters inserted on its edge declares; and was placed in a semi-domed recess, termed *laconicum*, at one end of the *calidarium*, where the heat was greatest, as in addition to heated flues in the pavement beneath, termed *suspensura*, the walls also of this part of the baths were supplied with the same means of giving forth a further amount of warmth. Baths of salt as well as of fresh water were provided, at the charge of one quadrans to citizens, and gratuitously to strangers and children.

No. 5. A bath—*balneum*—of bronze, 5 feet in length, having four handles inserted in its sides, by means of which it could be removed from one spot to another.

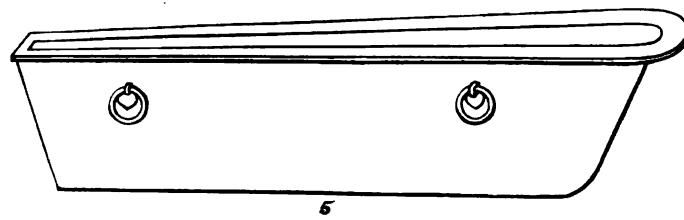
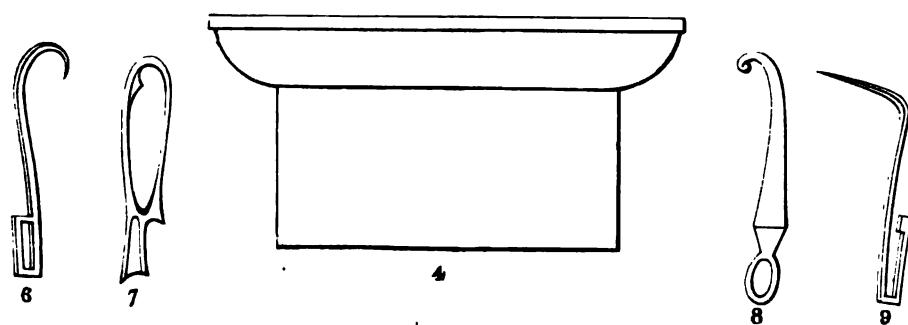
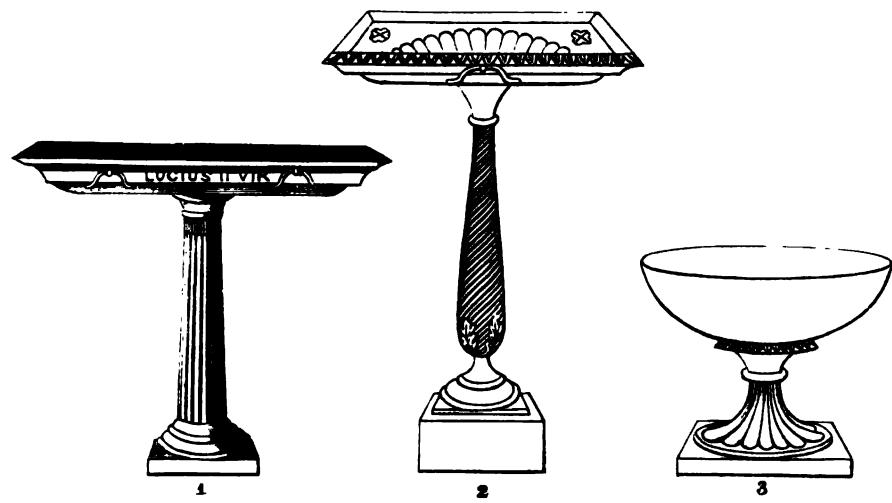
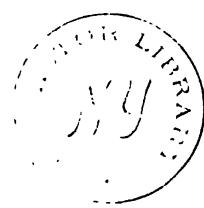


PLATE XII.



Nos. 6, 7, 8, and 9. Flesh-scarpers—*strigiles*—of various forms. These specimens are of bronze; but they were also made of iron, bone, and silver. They were intended to scrape off the excessive perspiration produced by the hot bath and gymnastic exercises. As their edges were by no means blunt, they were smeared with oil, to soften their action on the skin.

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## PLATE XIII.

### HEATING APPARATUS. No. I.

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ONE mode of heating used by the Romans was an open fire, lit on the hearth—*focus*—which simply consisted of a raised square of one or more flat stones, placed near the domestic altar, in the atrium of the house, with the addition of andirons—*varœ*. A second mode was by means of flues, built under the pavements and in the walls of apartments, connected with a furnace, termed *hypocaustis*: it was commonly used in the *calidaria* of hot baths. A third was by stoves, apparently the most usual method for all culinary purposes. A fourth was by ovens—*furni*—for baking bread, &c.; and a fifth by braziers, used for heating private apartments,—a practice which still prevails in the south of Italy.

No. 1 is a section of a portion of the public baths, given by Sir William Gell in his *Pompeiana*, showing the furnace to the right, which not only heated the flues under the pavement—*suspensura*—and a portion of the walls hollowed out to a certain height for this purpose, but also three boilers placed immediately above it, for the supply of the hot water required for the adjoining *labrum*. This seems to have been a usual arrangement.

No. 2. A series of small stoves—*fornaculæ*—intended to be heated by charcoal, and found in the kitchen of Pansa's house at Pompeii, by means of which a number of dishes could be conveniently cooked at once.

No. 3. An oven—*furnus*. Under the lower arch the fire was kindled, and above is the oven itself, supplied with a door and a circular chimney, a portion of which is seen rising from its top. This exists in a baker's shop at Pompeii, which is also supplied with several hand-mills.

No. 4. A small portable brazier—*foculus*—from Herculaneum. Many such, both of a round and square form, have been found.

No. 5. A very large brazier, 7 feet in length, and 2 feet 6 inches in width, found in the *tepidarium* at Pompeii. It is externally of bronze, but has an iron lining, with a brick bottom, supported on metal bars. It was the gift of Nigidius Vaccula to the public baths; and his family emblem, a cow, worked in relief, is its most conspicuous ornament. The front legs are in the form of winged sphinxes,

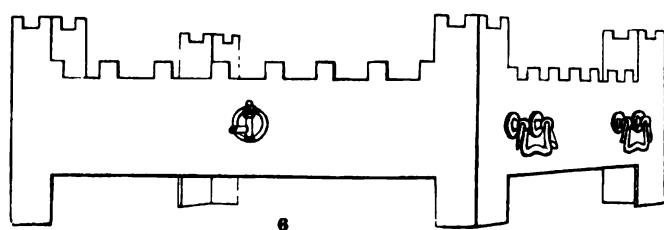
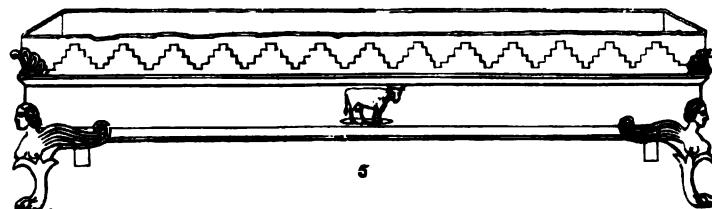
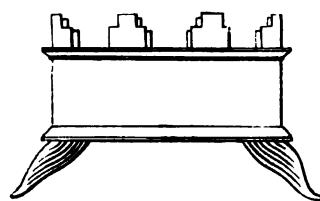
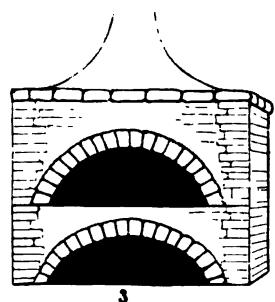
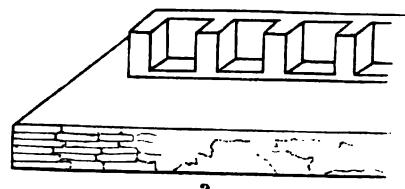
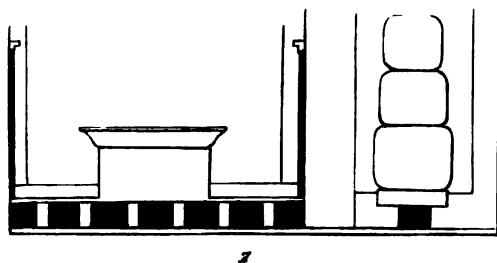


PLATE XIII.



terminating in lion's paws; the hind ones are plain, showing that it was intended to be always placed next the wall, against which it was found.

No. 6. A very remarkable Pompeian brazier, which, in addition to giving heat to a room, had also the power of supplying hot water, by means of an inner casing, which connects its corner towers, and forms a receptacle, which acted as a boiler, running all round its circumference. The turrets are supplied with lids, and a tap is placed in the front.

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## PLATE XIV.

### HEATING APPARATUS. No. II.

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No. 1. A circular brazier of bronze, 6 in. in height, from Pompeii, supported on three lion's paws, and having its upper rim embattled.

No. 2. Another circular brazier of bronze, rather larger than the last, being 8½ in. in height, and 17 in. in diameter. (P.)

No. 3. A singular bronze *foculus*, nearly 2 ft. in height, of a very graceful form, intended to heat water, wine, or other liquids. Hot embers or charcoal were placed in the lower part, through the aperture in its side. It is supplied with a lid, and stands on three small winged figures, terminating in lion's legs. (H.)

No. 4. A bronze *foculus*, from Herculaneum, 1 ft. 6 in. in height, of a highly ornamental form, and approaching still more nearly than the last, both in its external appearance and internal arrangement, to a tea-urn of the present time. It has a small circular compartment in the centre, answering to that in which we place a heated iron, but rather larger, intended for the reception of charcoal, and reaching to the level of the rim of the urn above. Below, it is pierced with four small holes, for the emission of the ashes and to facilitate ignition. The ornament in front conceals the end of a small pipe for allowing the steam to escape, and below is another, once connected with a tap; whilst behind, corresponding with the situation of the ornament in front, is a small cup, attached to the urn by a short tube, for the purpose of filling it when required without raising the lid, as seen in the small sectional figure No. 5. A thin movable plate of metal covers the whole top of this vessel, excepting the furnace or heater, and another (slightly concave) closes the hollow of the lid, which appears to be raised, simply for the sake of ornament. The tap-pipe, it may be observed, is placed very high, probably to allow the *pure* liquid only to flow from it, whilst the dregs, or other solid ingredients, might sink to the bottom. Such vessels as these were chiefly used by the Romans for heating wine and other liquors.

No. 5. A sectional view of the figure No. 4, showing the heating chamber, tap-pipe, steam-escape, and the means of filling the urn without raising its lid.

No. 6. A *foculus*, or portable boiler and brazier, of a very peculiar and com-

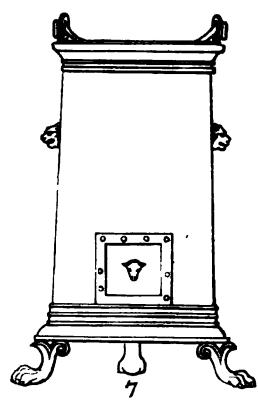
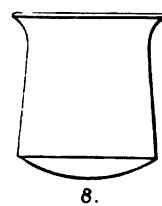
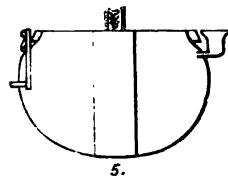
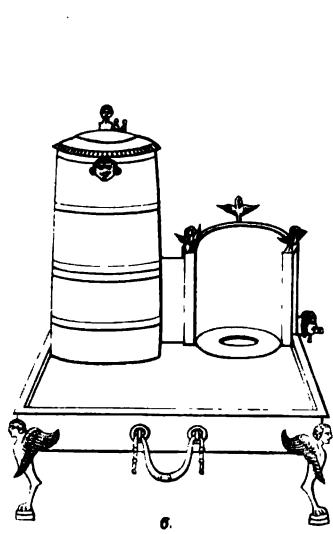
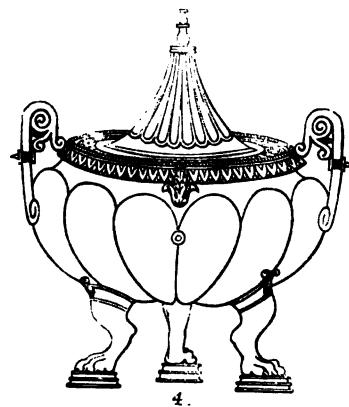
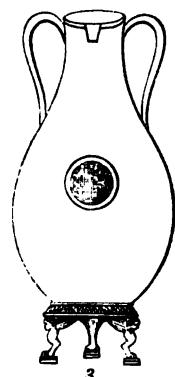
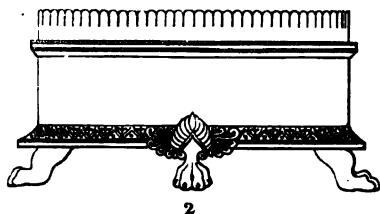
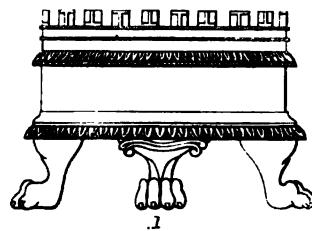


PLATE XIV.



prehensive description, from the house of Sallust, in Pompeii. It is supported on four winged figures, terminating in lions' legs, and supplied with the same number of handles, to render it easily movable. It consists of a kind of tray, about 14 in. square, joined to which, on the right, is a hollow semicircular vessel, intended to hold water between its inner and outer surface, serving as a boiler. It is surmounted by three eagles, on which any dish or pan might be heated, whilst below the aperture seen in its interior is the receptacle for charcoal. On the left rises a high circular vessel, finished with a beaded rim, and further ornamented with a grotesque face. A lid, slightly concave in shape, covers the top, to which a small bust forms the handle: this acted as a reservoir to the semicircular boiler, a communication existing between them, whilst the heated water was drawn through the mask seen projecting on the right.

No. 7. A bronze *foculus*, 3 feet 9 inches in height, acting like No. 6, for heating a room as a brazier, and also for boiling water or cooking food. The charcoal was inserted below at the small door, whilst its fumes could escape from holes in the lions' heads seen in profile. Over this was placed the metal vessel given in fig. 8, containing such comestibles as were required to be kept warm, or cooked, and the whole could then be readily carried from the kitchen to the *triclinium*, or dining-room, by means of the handle inserted in its rim. It is from Pompeii.

No. 8. The bronze vessel fitting into the top of the last figure, intended for the cooking or warming of food.

## PLATE XV.

### LIGHT-STANDS. No. I.

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CANDLES were, in the earlier days of Rome, the chief if not the only means employed to give light; but these were generally retained by the poor alone after the invention of oil-lamps, and had been in a great measure superseded at the time of the destruction of Pompeii and Herculaneum. The Pompeians usually placed their lamps either upon tall slender stands—*candelabra*—or if intended for the table, upon short supporters—*lychnuchi*. Torches of pine, and other resinous woods—*tædæ*—or else formed of several slender wands, bound together and steeped in some unctuous matter—*fæcula*—were used out of doors at night, and occasionally horn lanterns—*lanterne*.

No. 1. A bronze light-stand—*candelabrum*—3 feet 8 inches in height, of a rustic character, the stem representing a thorny stick or cane, dividing into three short branches above, so as to support the disc on which the lamp was intended to be placed, and into as many members below, giving the idea of roots, and serving as the base. (H.)

No. 2. A bronze light-supporter—*lychnuchus*—3 feet 4 inches in height. From a square base, supported on lions' paws, rises a fluted stem, terminating in a capital of the Ionic type, whence spring four gracefully curved branches, supporting as many small lamps, suspended by chains. (H.)

No. 3. A bronze *candelabrum*, of the same character and height as fig. 1, wrought in the form of a cane. (H.)

No. 4. Another *candelabrum*, of the same class as figs. 1 and 3; but still more strongly suggestive of a real staff, or young tree, from which simple source so many ingenious copies in metal have been most elaborately executed. (P.)

No. 5. A most beautiful bronze *lychnuchus*, one of the finest gems of this very numerous class. From an oblong base rises a square panelled column, ornamented with the head of a bacchante in front, and of a bull behind; whence spring four branches, supporting lamps, by means of small bronze chains, which, however, did not originally belong to this particular stand. Two dolphins, with their tails joined, enable one to be suspended by a single chain; and this is further

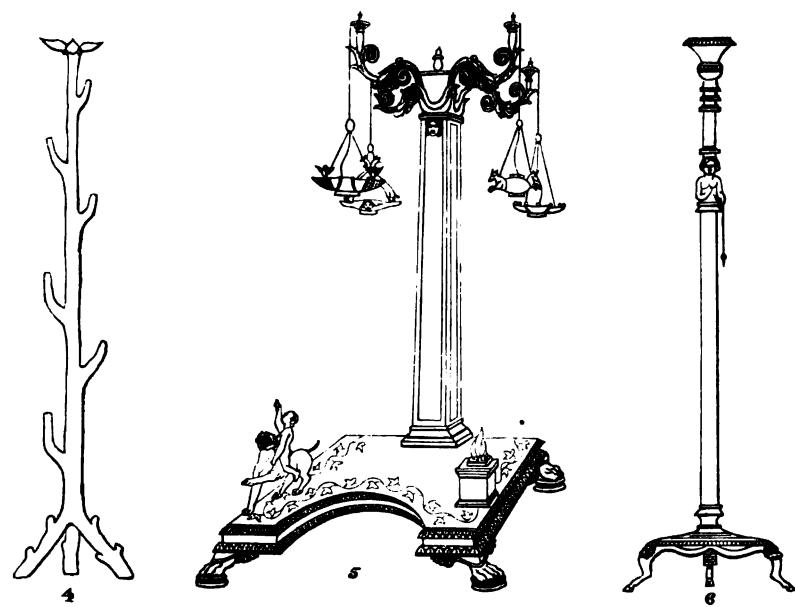
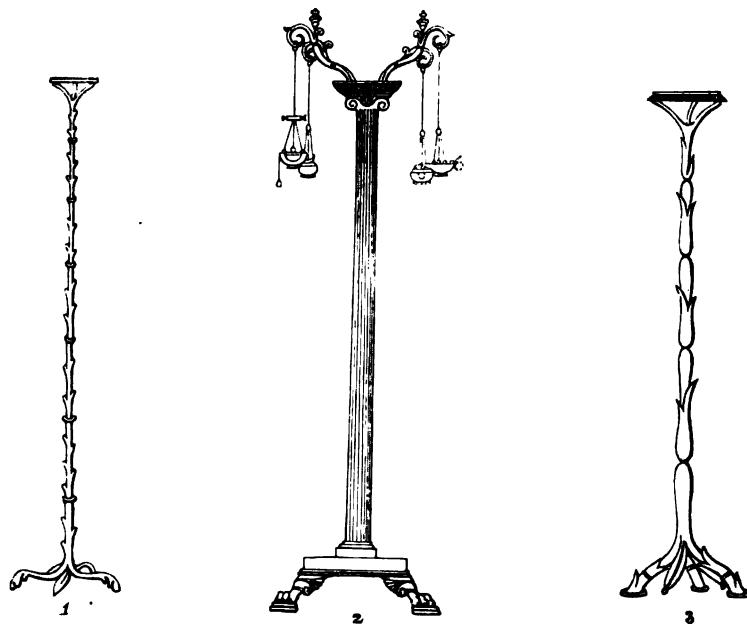


PLATE XV.



ornamented by two elephants' heads. A second is surmounted by two eagles; a third has the fore-part of two bulls projecting from its sides; and the fourth is plain. The base is inlaid with a very elegant border of grapes and vine-leaves, in silver and brass. The small ornament placed on the right of this is an altar; and that on the left is a spirited little figure of a young Bacchus riding on a tiger, and drinking from a horn. It is 3 feet in height. (P.)

No. 6. A *candelabrum* of peculiar construction, 18 inches in height. The three goats' legs, forming the base of the stand, are retained in their position only by a pin below; whilst the shaft may be much reduced in height when the upper part is pushed quite home into the lower. Both shafts are square; and pendent from the bust of Mercury, at their point of junction, is a small peg attached to a chain, intended to be inserted in the upper piece, so as to regulate its height at pleasure.

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## PLATE XVI.

### LIGHT-STANDS. No. II.

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So great a number of these articles have been discovered at Pompeii and Herculaneum, that it is difficult to make a selection from them; but as the three given in this Plate are perhaps the most attractive, they have been selected from the *Museo Borbonico*, in preference to many others which might have been given. There is, however, a great similarity of character between them. They consist almost invariably of a base, usually formed of three animals' legs, of a shaft, and a head, adapted to support on its summit a small lamp, or, in some cases, a candle.

No. 1. A bronze light-stand, or *candelabrum*, 4 feet 6 inches in height. In this instance, three lions' legs, between each of which a fan-shaped ornament is placed, support a fluted shaft, terminating above in a small *tazza*, from the base of which project four birds' heads, with elongated necks. (P.)

No. 2. A bronze *candelabrum*, 5 feet 7 inches in height. In this specimen, the lions' legs, forming the base, are capped with an ornamental disc, whence springs the shaft, terminating in a very richly wrought vase-shaped head. (H.)

No. 3. Another bronze *candelabrum*, 4 feet 3 inches in height. The base of this specimen is peculiarly light and elegant in its details. Its shaft, which is fluted like the others, terminates in a capital of the Ionic order, upon which rests a small sphinx, supporting a circular disc, to serve as the lamp-stand. (P.)

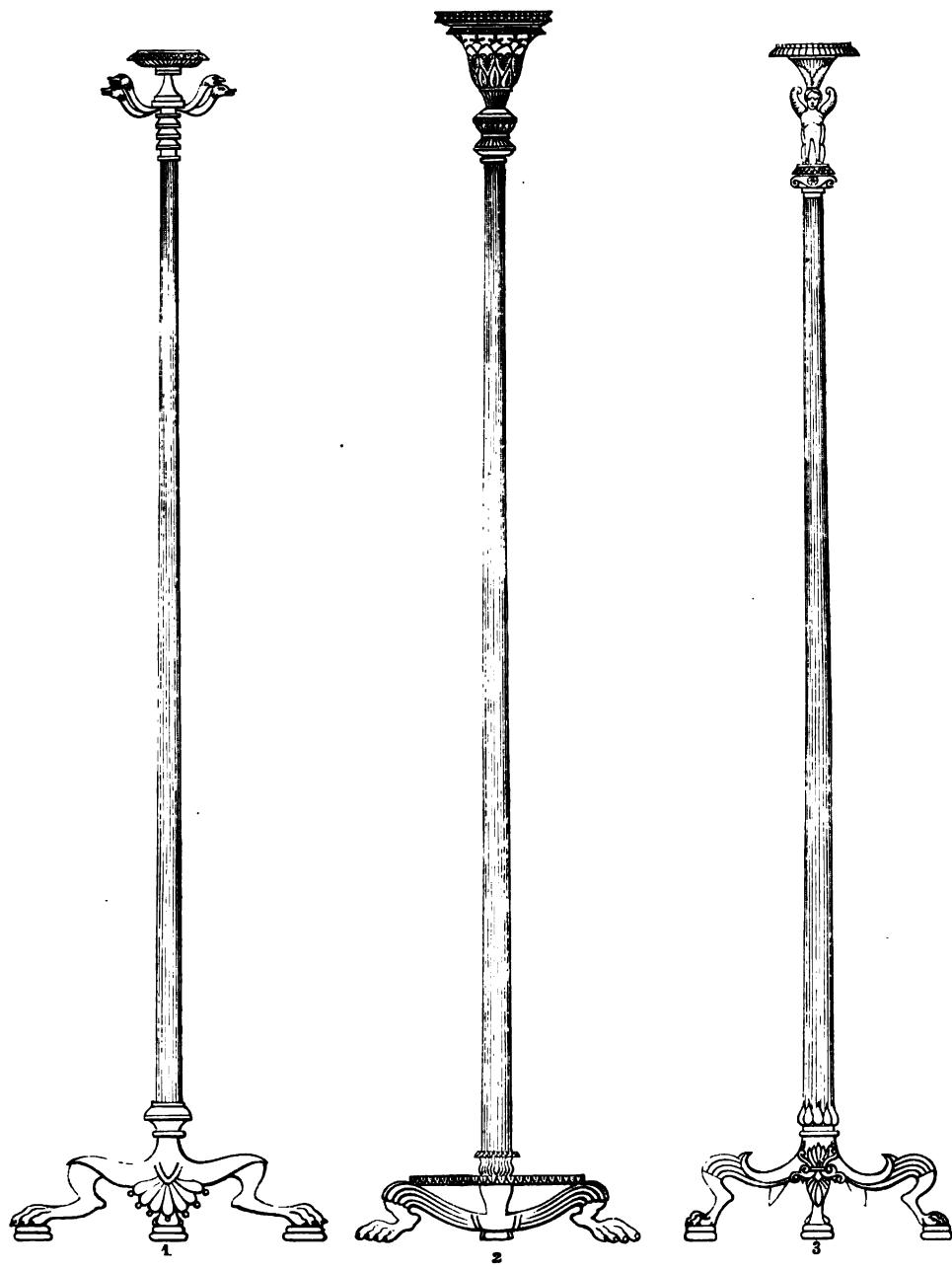


PLATE XVI.





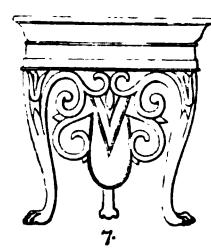
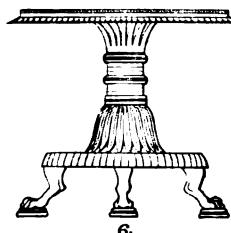
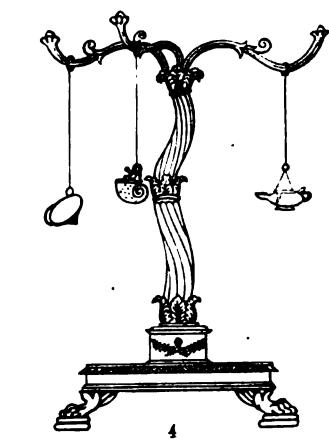
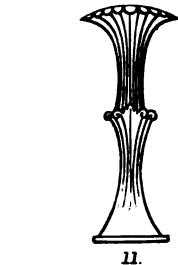
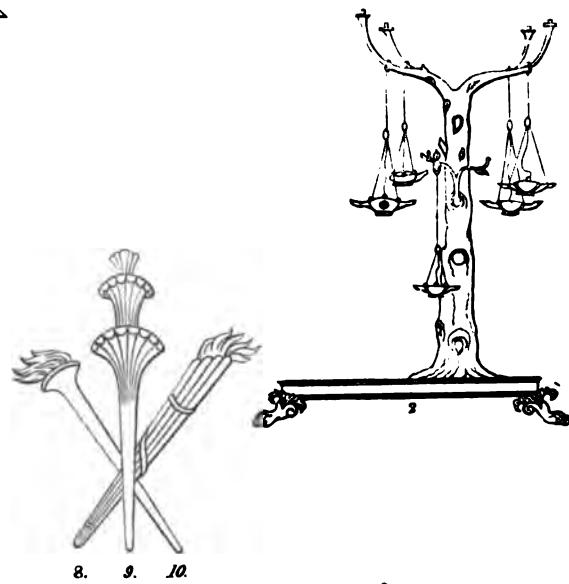
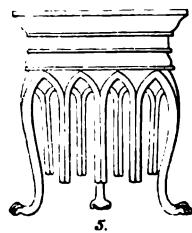
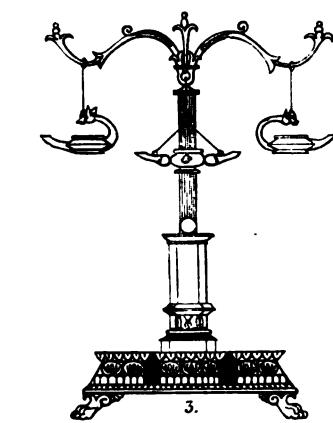


PLATE XVII.

## PLATE XVII.

### LIGHT-STANDS. No. III.

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No. 1. A bronze *candelabrum*, 1 foot 10 inches in height. The figure represents Silenus, who is seated on a rock, with a half-emptied wine-skin hanging over his left arm. The curved stem separates into two branches terminating in ornamental discs, which are intended to support lamps. (P.)

No. 2. A very interesting *lychnuchus*, or lamp-supporter, 3 feet in height. The last figure suggested the idea of a tree; but in this specimen, rising from a square base, supported on lions' paws, the stem of an oak-tree is imitated with considerable faithfulness, dividing into four branches above, in addition to a smaller one below, from each of which lamps are suspended, producing a very singular effect. (H.)

No. 3. A very beautiful bronze lamp-supporter, 2 feet 4 inches in height. The base is richly inlaid with silver, and from its centre rises an octagonal pedestal, supporting a fluted column surmounted by a small vase, whence spring three branches, from which are suspended as many lamps. (P.)

No. 4. A singular bronze lamp-stand, 2 feet in height; the base of which is of the usual square form, richly inlaid with silver. The pedestal is circular, and decorated with garlands and heads of oxen in Damascene work, from whence rises a grooved stem terminating in three branches, which support lamps in the form of snails' shells. (H.)

No. 5. A small bronze *tripus*, 5 inches in height, forming a table-lamp stand. (H.)

No. 6. A bronze lamp-stand of about the same height as the preceding specimen, resembling a small table. (P.)

No. 7. Another elegant little bronze lamp-stand, 6 inches in height, of the same character as fig. 5. (H.)

No. 8. A torch—*fax*—from a Pompeian painting. The Roman torch at first doubtless consisted of strips of fir and other resinous woods, or else of several slender rods, steeped in some unctuous matter and bound together; but many representations of such specimens as the one given seem to indicate clearly that

they were eventually exchanged for metallic tubes of a trumpet form, in the mouths of which inflammable matter was placed, after the ancient Persian fashion.

No. 9. Another torch represented in a Pompeian painting. It is held in the right hand of a winged figure, and as it probably illustrates a specimen composed of pine-wood cut into an ornamental form, it may be termed *tæda*.

No. 10. A torch, composed of a bundle of small rods, or *fæculæ*, tied together by a thong and impregnated with resin or oil. This specimen is represented in the hand of a female, on the tomb of Calvetius Quietus at Pompeii, and is therefore doubtless an example of the ordinary *fax sepulchralis*.

No. 11. An article depicted in the left hand of the same figure who holds the torch (No. 9) above, and said to be a *calathus*: as, however, it is of precisely the same pattern as the torch, as well as of the same colour, it may possibly be a torch-stand.

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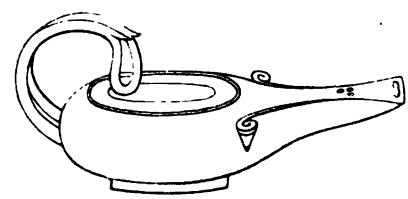
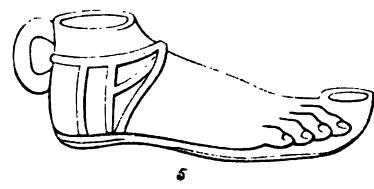
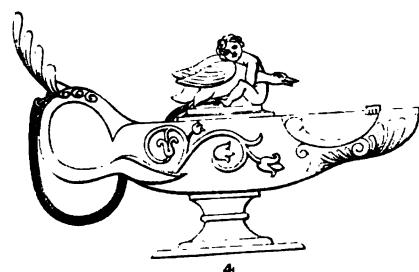
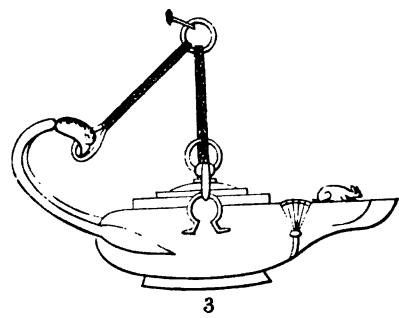
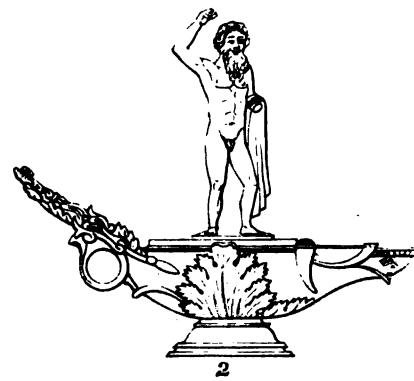
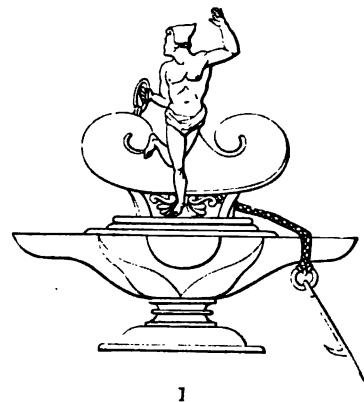


PLATE XVIII.

## PLATE XVIII.

### L A M P S.

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AN immense number of earthenware and bronze lamps have been discovered in Pompeii and Herculaneum,—as many as a thousand in the Baths alone. These vary as to the number of their *myxe*, or holes for the insertion of wicks, from one to fourteen, and were placed on candelabra, or else were suspended from ornamental lamp-stands.

No. 1. A bronze *lucerna*, 11 inches in height. (H.) As this specimen has three nozzles, intended for the reception of as many wicks—*ellychnia*—it would have had the distinguishing term of *trimyxos* applied to it by the Romans. In the centre is a circular cavity, through which it could readily be supplied with oil. This is closed with a cover, surmounted by a dancing-figure in a Phrygian cap. To his left hand is attached, by means of a short chain, an *acus*, or wick-trimmer; and behind this figure rises a flat piece of ornamental bronze, connected with the handle of the lamp.

No. 2. A very beautifully finished bronze lamp, adorned with foliated ornaments, and surmounted by a figure of Silenus. This is generally considered to be one of the most striking specimens in the Neapolitan collection.

No. 3. A bronze lamp, slightly differing in form from the two preceding specimens, inasmuch as it has no raised stem, being intended to hang from a *lychnuchus*, or lamp-stand. The figure of a mouse, placed upon this lamp, was perhaps intended to act as a charm, as it still is supposed to do by many Neapolitans of the present day.

No. 4. A bronze lamp, 9 inches in length, supplied with two nozzles or holes for wicks, hence termed *dimyxos* or *bilychnis*; and surmounted by a Cupid, who is struggling with a goose. One end of a small chain is attached to the leg of the bird, and the other to the upper part of the handle, which is of an elegant fan-shaped form. See fig. 2 in the next Plate. It is placed on a low lamp-stand, very nearly resembling fig. 7, given in the preceding Plate. (H.)

No. 5. A curious bronze lamp, in the form of a sandalled human foot, the great toe serving as a nozzle for the wick.

No. 6. A bronze lamp, showing the perforation for the wick, and the usual central circular aperture through which it was supplied with oil. This specimen is given in Mazoi's work on Pompeii; and was probably intended to be suspended from a lamp-stand in the same manner as fig. 3.

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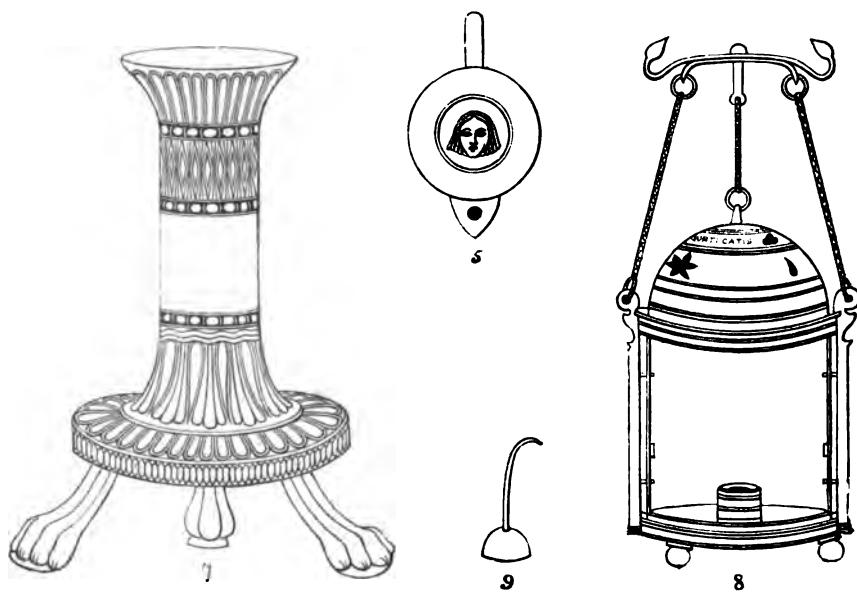
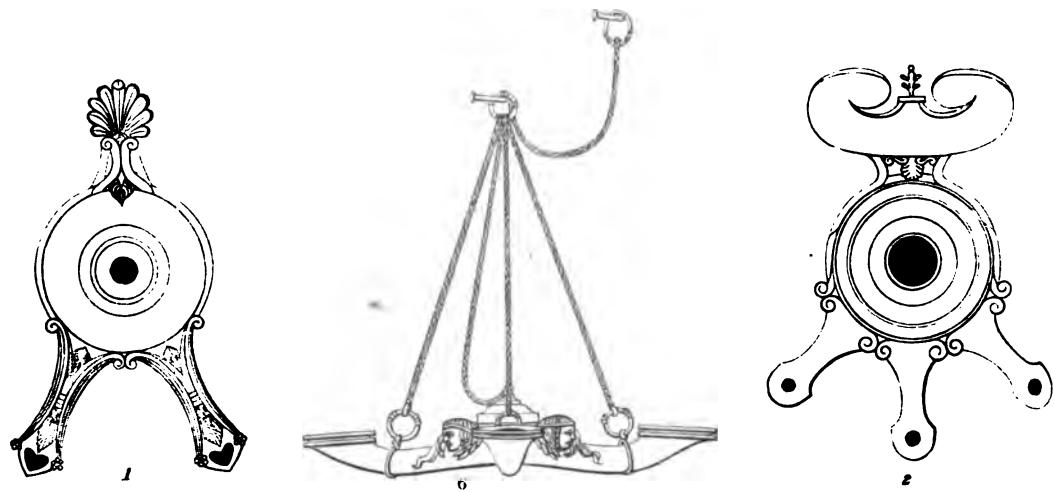


PLATE XIX.

## PLATE XIX.

### LAMPS, &c. No. II.

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It has been considered undesirable to destroy the uniformity of the preceding Plate by introducing plans of any of the lamps there depicted: two illustrations, therefore, of that character have been inserted in this Plate, to give an idea of the appearance of the specimens already engraved when viewed from above.

No. 1. The plan of the three-wicked lamp (No. 1, Plate XVIII.), wherein the disposition of the three nozzles will be at once perceived. The cover of the circular aperture in the centre has been removed, for the purpose of exhibiting its relative size with greater distinctness.

No. 2. A plan of the two-wicked lamp (No. 4 in the preceding Plate), shewing the apertures for the reception of the wick, the central circular one intended to be usually covered by the figure of the boy and goose, and the fan-shaped form of the handle.

No. 3. A bronze lamp in the form of a fish, 5 inches in length. The extremities curve upwards, as would be seen by a representation taken in profile; and below the tail is a small handle. (H.)

No. 4. A small earthenware two-wicked lamp, 5 inches in length, from Pompeii.

No. 5. Another small earthenware lamp, 4 inches in diameter. The head impressed upon it partakes strongly of the Egyptian character. (P.)

No. 6. A hanging lamp of bronze—*lucerna pensilis* or *lychnus*—from Herculaneum, 1 foot 10 inches in diameter. This elegant specimen is intended to give three lights, which derived their aliment from the central oil-reservoir. Between each of its three projecting members are placed masks and wreaths. Virgil mentions these pendent lamps (*AEn.* i. 726), also Lucretius (v. 296), and other authors. Smaller specimens of this description were attached to the hands of statues, &c.

No. 7. A candlestick, or *candelabrum*. As candles fell into general disuse after the introduction of oil-lamps, very few candlesticks have been discovered amongst the remains of Pompeii. This specimen is of silver.

No. 8. A lantern—*lanterna*. This example, which is about 13 inches in height, was found at Herculaneum, and is of very superior workmanship. Its

frame, small internal lamp, and concave cover, are of bronze; the transparent parts of horn. It has no door; but the cover can be raised, for the purpose of trimming the lamp within, by means of the chain attached to it. On this cover the words *tiburti catis* (probably the name of the person to whom it belonged) are punctured; and it is also otherwise pierced, to afford the necessary supply of air to the interior. A cross-piece, attached by chains to the frame of the lantern, serves as a handle to it; and to prevent the lantern from being displaced by the motion of the *lanternarius*, a small cavity in its base enables it to be fitted on a knob rising from the bottom of the lantern. Another specimen very similar to this was found at Pompeii. Bladder was used, as well as horn, in these articles (see Martial's *Epigrams*, xiv. 61, 62), but subsequently glass (see Isid. *Orig.* xx. 10).

No. 9. A small bronze extinguisher belonging to the lantern described above.

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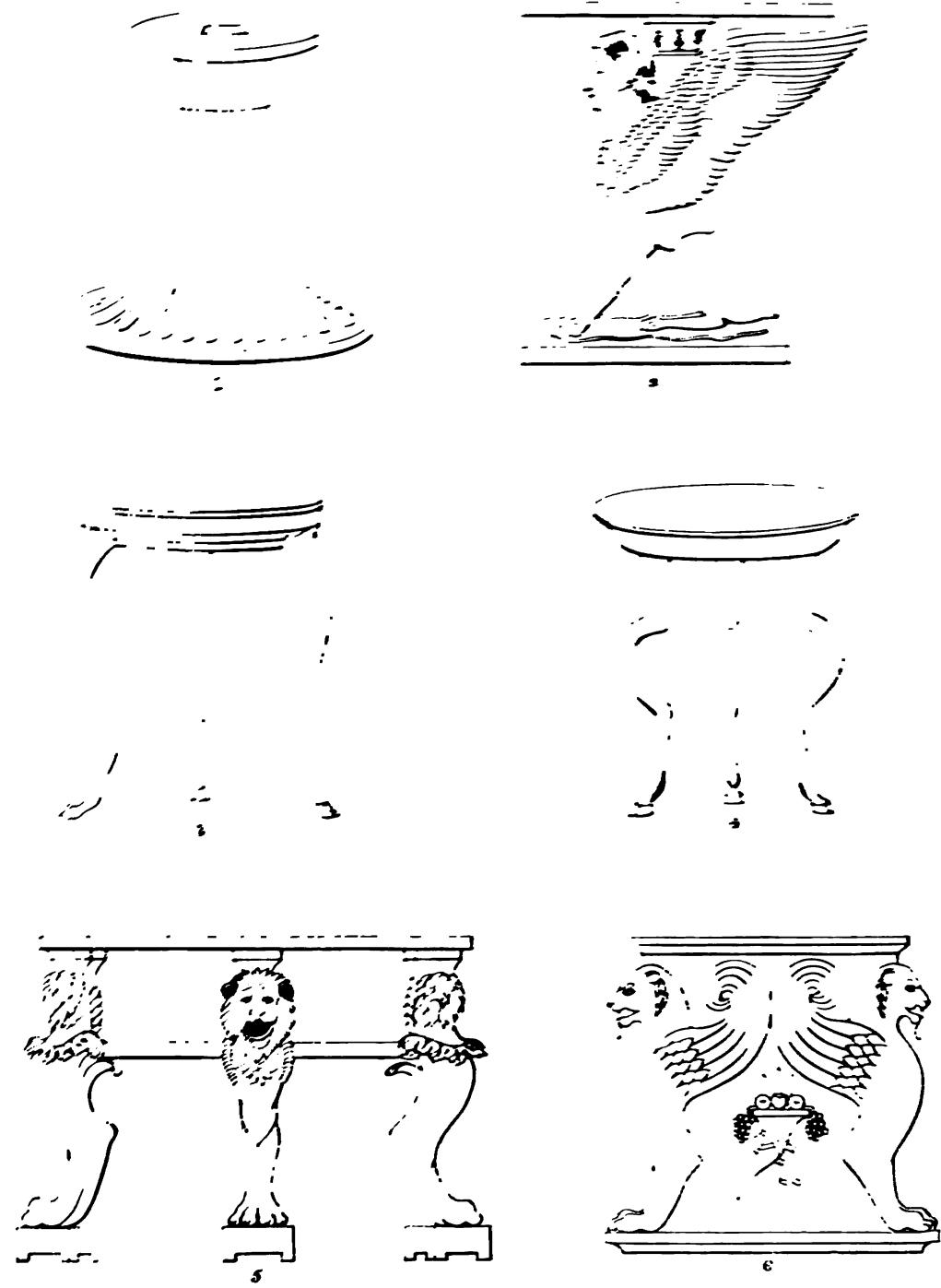


PLATE XX

## PLATE XX.

### T A B L E S. No. I.

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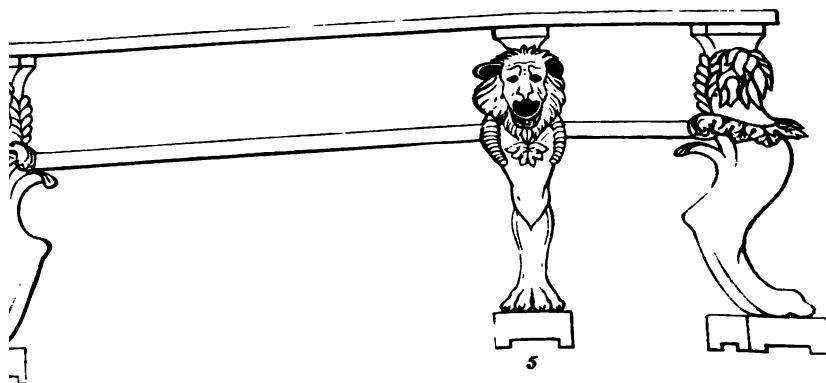
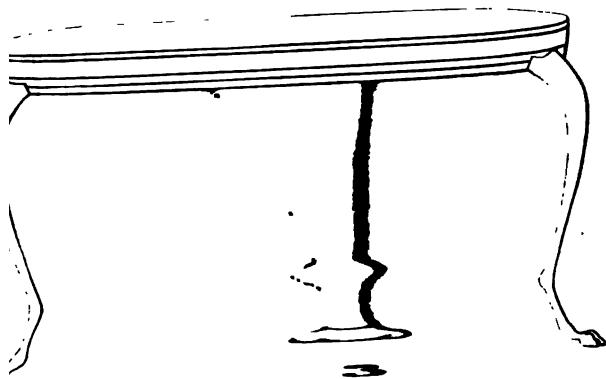
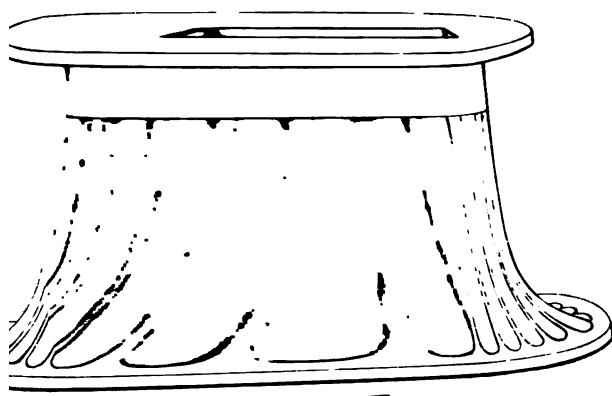
THE Romans employed the most costly materials and bestowed the most unsparing labour on the production of this article of furniture. The tables of the great were usually made of a kind of wood with which we are at present unacquainted: it appears to have been brought from Barbary, and was called "citron-wood." Tables were also made of maple-wood, and adorned with ivory and silver. Marble was largely employed in the manufacture of tables; many beautiful specimens, both plain and inlaid, having been discovered at Pompeii: and these were well adapted to the warm climate of southern Italy. Under the empire, table-cloths were first introduced: they were made of coloured wool, or silk and wool intermixed, and were ornamented with embroidery; but those most in fashion were striped with gold and purple.

No. 1. The fluted stem of a white marble table—*monopodium*—intended to support a circular top of the same material. It is 2 feet 10 inches in height; and was found in the house of the Faun. (P.) The slabs of such tables do not appear, in some cases, to have been permanently attached to their pedestals, so that both portions might the more readily be removed. One of these is given by Mazois, vol. i. p. 81, and is thus described: "Il n'était fixé que par un tenon pris dans la pierre, et s'emboitant parfaitement dans un trou de même dimension creusé dans le pied de la table, qu'on transportait facilement lui-même au moyen des deux anses ménagée de chaque côté."

No. 2. A very beautiful white marble table—*trapezophorum*—intended for a sideboard, or *urnarium*. A sphinx, of excellent workmanship, forms the pedestal, which is 3 feet 2 inches in height, and supports an oblong slab 4 feet 1 inch in length by 2 feet 3 inches in width. This was also found in the house of the Faun. (P.)

No. 3. A light three-legged table—*mensa triples*—given in a painting representing a lady's apartment. (P.)

No. 4. Another table, from a Pompeian painting, something similar in form



PLAT

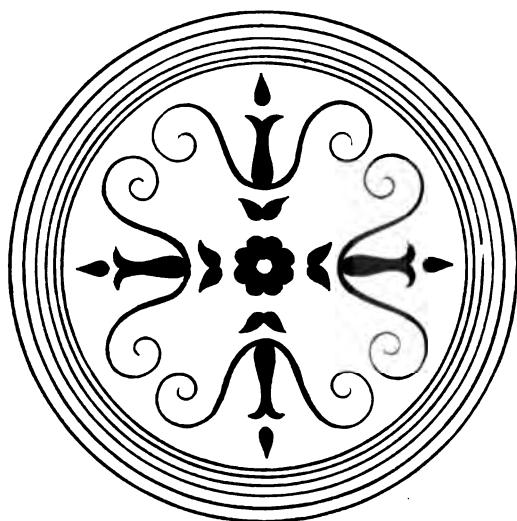


to the last. As it is represented supporting drinking-vessels, we may suppose it to be a *cibarium*, or *mensa vinaria*.

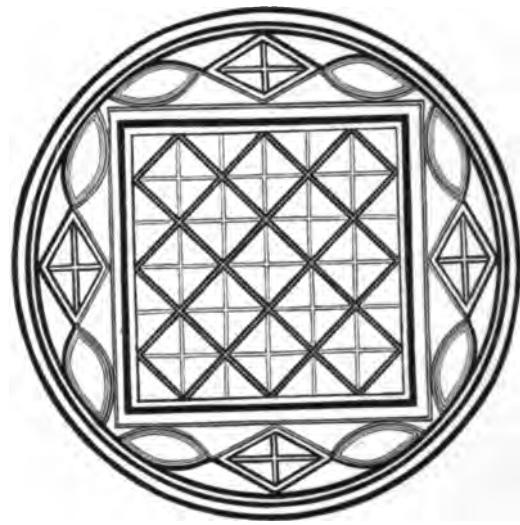
No. 5. A larger circular white marble table—*mensa tripes*—3 feet 2 inches in height, and 4 feet 2 inches in diameter, supported on lions' legs, connected by a triangular piece of marble acting as a stay. (P.)

No. 6. One of the ends of a white marble table, 3 feet 1 inch in height, supporting an oblong slab, 4 feet 6 inches in length by 2 feet 9 inches in width. From a pedestal rise two winged leopards, between which is cut in relief a cornucopia. Several tables of this description have been found very nearly resembling one another. One stands on the edge of the *impluvium* in the house of the Nereids, under which is a kind of sink, divided into two compartments, for the purpose of washing vessels, &c. before placing them on the slab above. But the specimen given is from the house of Meleager. (P.)





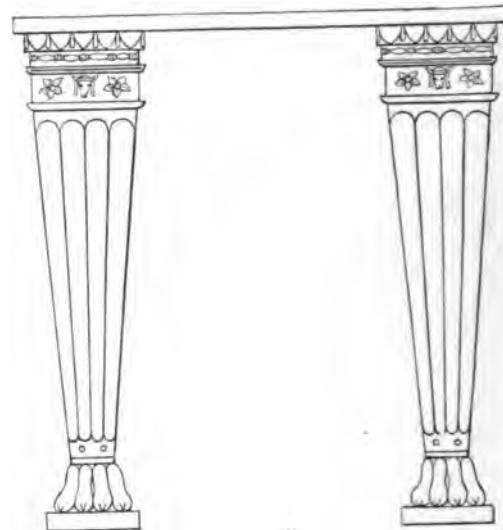
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PLATE XXI.

## PLATE XXI.

### TABLES. No. II.

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No. 1. The top of a circular mosaic table—*mensa tessellata*—of a very elegant design. The pattern is formed by black and white tesserae only, and contrasts well with the deep red of the *rosso-antico* marble border encircling it. It is 3 feet 6 inches in diameter. (P.)

No. 2. The top of another circular mosaic table. Each of the divisions, marked out by black and white lines within the large square compartment, is cut into four portions by an outline of white, and filled in with various tints, forming a pleasing contrast to each other. The colours of the remainder of the design are confined to red, white, and black; and the border is of *rosso-antico* marble, like that of the preceding specimen. It is 4 feet 1 inch in diameter. (P.)

No. 3. The square top of a mosaic table, the pattern of which is chiefly formed of black and white tesserae: the central ornament, however, representing the head of Medusa, is slightly tinted; and the border is of *rosso-antico* marble. It is 2 feet 5 inches square. (P.)

No. 4. The legs of the preceding table (No. 3). They are of white marble, ornamented with flutings, and terminating in lions' paws. This table is 2 feet 8 inches in height. (P.)

## PLATE XXII.

### SEATS. No. I.

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UNDER the term *sedilia* every variety of seat known to the Romans was comprehended. These were: (1) the *solium*, or state-chair, supplied with a back and arms, set apart for the use of princes and deities; (2) the *cathedra*, intended chiefly for women; (3) the *sella*, or stool for both sexes; (4) the *bisellum*, or seat of honour; (5) the *subsellium*, or bench. All of these have been illustrated by the mural paintings of Pompeii; and some actual specimens have been rescued from their long entombment in that town.

No. 1. A state arm-chair—*solium*—apparently of metal, with a cushioned seat and stuffed back. The arms, termed *ancones*, from their usually angular form, are in this instance simply circular rods, terminating in radiated ornaments. Footstools were generally added to these seats, as a further mark of distinction. (From a Pompeian painting.)

No. 2. A cushioned chair—*cathedra*—with a curved back, of a form generally in use amongst the ancients, as may be gathered from Egyptian and Etruscan paintings, as well as from those of Pompeii. It closely resembles a modern chair, but has the peculiarity of having double legs in front. (H.)

No. 3. A stool—*sella*—of a pattern that appears to have been very popular, so many of the same form, or nearly so, having been depicted. The material was probably metal. (H.)

No. 4. A marble seat—*sella longa*—a portion of which is represented in a Pompeian painting. Lions' legs, rising from a solid base, support a moulded slab, serving as the seat.

No. 5. A bronze curule seat—*sella curulis*—14 inches in height. Two of these are in the Neapolitan Museum, and formed the state-stools assigned to consuls, praetors, and aediles. They were generally carried about after these dig-

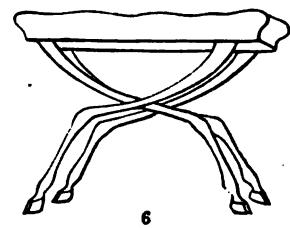
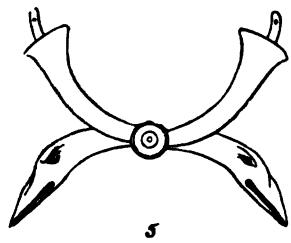
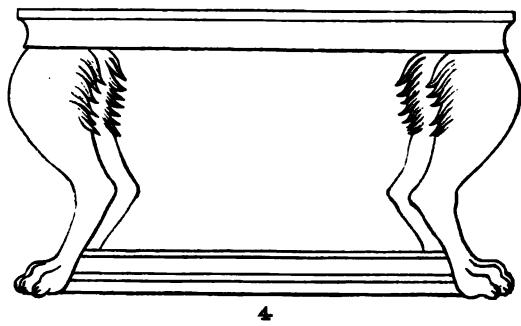
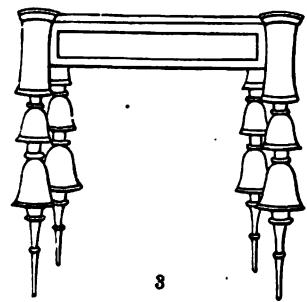
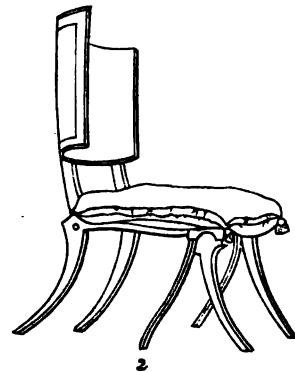
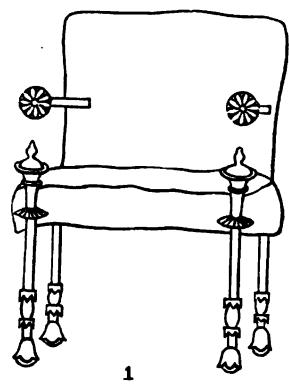


PLATE XXII.



naries whenever they appeared in public, and could be taken up and folded together like a modern camp-stool.

No. 6. Another stool, similar to the last, but intended for private use, taken from a painting found in Herculaneum. Stools of this description were, from their convenient make, used in military expeditions; and were termed *sellæ castrenses*, or camp-stools.

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## PLATE XXIII.

### SEATS. No. II.

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No. 1. A seat of state—*bisellum*—long enough to accommodate two persons, but intended only for one. Such were accorded only to the most distinguished citizens of a town as a peculiar mark of honour, and were used by them on public occasions. This example is from a bas-relief on the tomb of Caius Calvetius Quietus. It was probably of bronze, covered with a long cushion fringed at each end.

No. 2. A footstool—*scabellum*—the almost universal accompaniment of the *bisellum*, *solium*, and usually of the *cathedra*. It was frequently a square block of wood or marble, as may be seen in various bas-reliefs; but has here a more ornamental character. (P.) A more lofty footstool—*scamnum*—composed of two steps, to give the idea of greater dignity, was sometimes used. Stools of both kinds were placed at the sides of state couches or beds.

No. 3. A state seat, of beautiful workmanship, in bronze, inlaid with silver and copper. The legs are remarkable for the peculiar character of their design; and the mules' heads and medallions employed as ornaments are executed with much spirit. These *bisellia* were of different heights, according to the rank of those to whom they were assigned. This specimen is 1 foot 10 inches in height, and 3 feet in length. One very nearly resembling it is in the British Museum.

No. 4. Another *scabellum*, or footstool, from a painting found in Pompeii.

No. 5. A bronze bench—*subsellum*—found in the *tepidarium* of the public baths at Pompeii, and presented to that establishment, together with two others, as an inscription on each sets forth, by "M. Nigidius Vaccula." This name is also further indicated by the cows' heads and legs which support the bench. It is 6 feet in length, and 1 foot in width. Benches were used by the Romans at the senate-house, baths, theatres, shops, and other places of public resort.

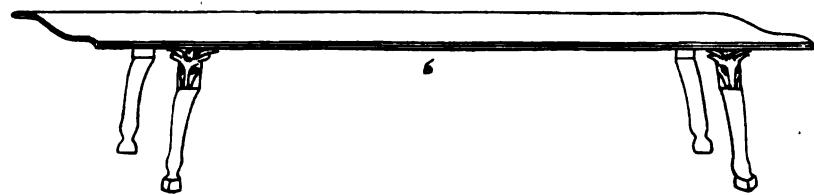
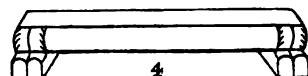
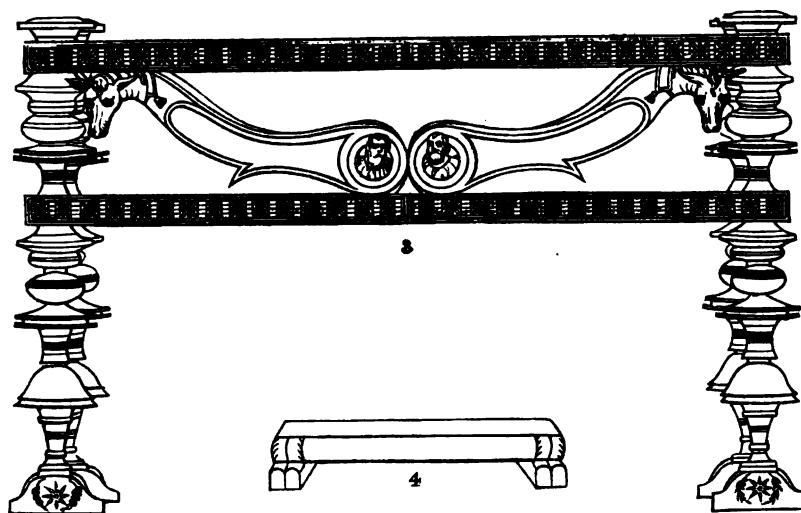
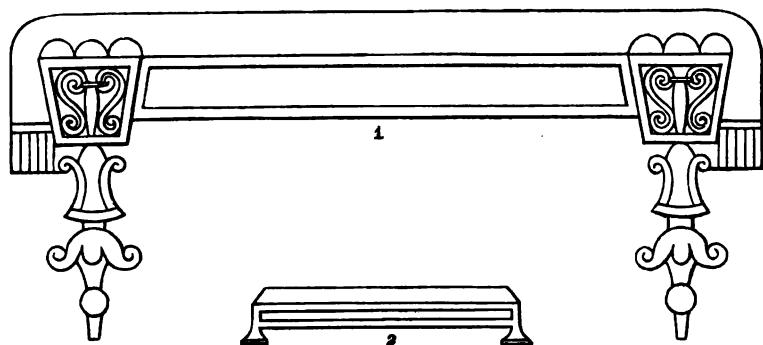


PLATE XXIII.





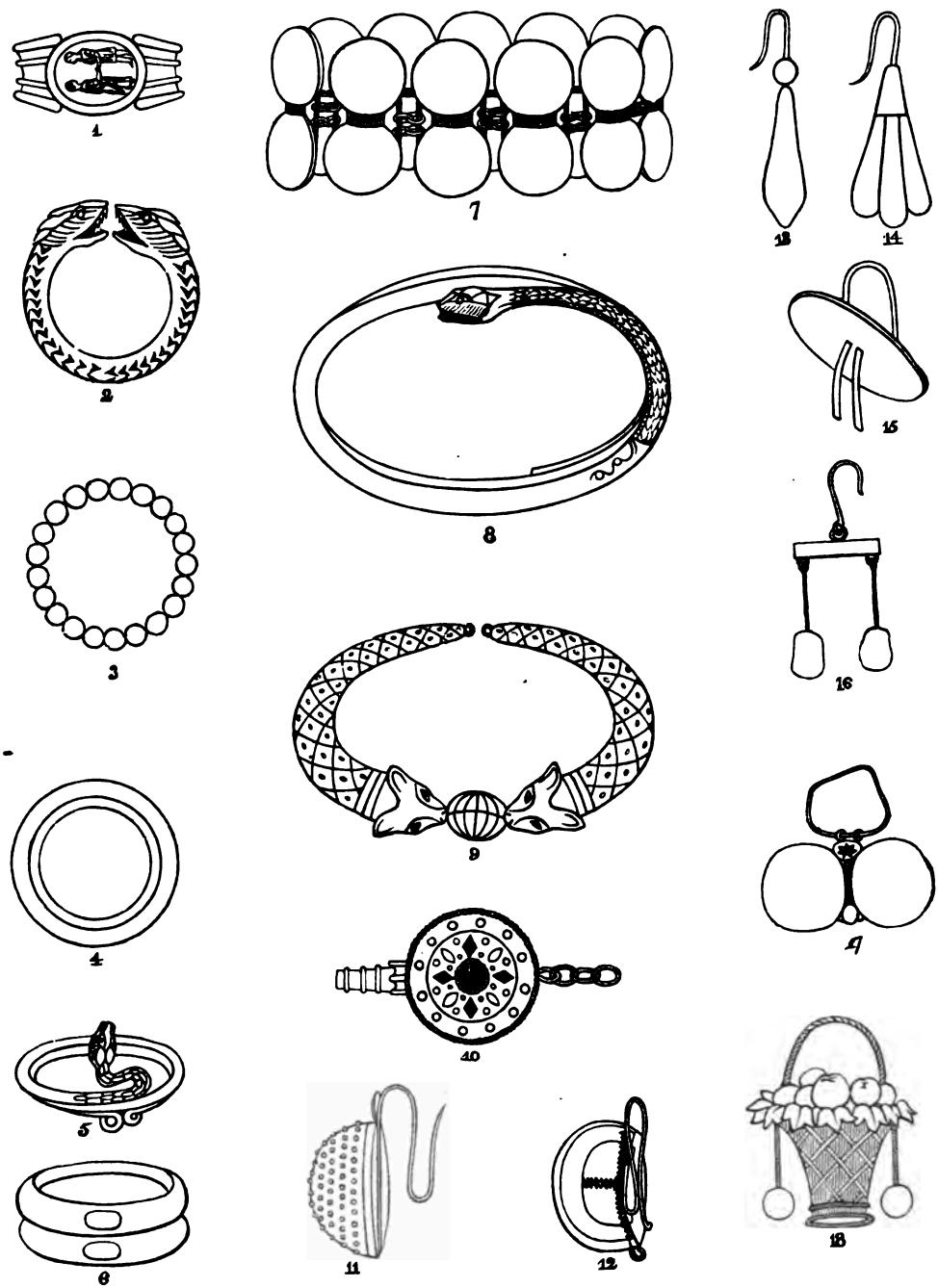


PLATE XXIV.

## PLATE XXIV.

### RINGS, BRACELETS, EAR-RINGS.

RINGS—*annuli*—of iron were commonly used even in the earliest days of Rome, upon which devices were engraved, so as to render them useful as seals. Gold rings were worn only by ambassadors on state occasions. This privilege, however, was gradually extended to senators and knights, to the favourites of the emperors, to the Roman soldiery, and finally to many freedmen. Some persons in the latter days of the empire covered their fingers with these ornaments; and at that time inferior articles of this description were possessed even by the poor. The gold of some of the rings still preserved is remarkably pure, and the setting very accurately executed.

No. 1. A gold ring, found in Diomed's house, Pompeii. As the device represents a man and a woman joining hands, it was probably a wedding-ring.

No. 2. A thick gold ring, ornamented with two serpents' heads, and engraved with the scales of that reptile at intervals over the remainder of its surface. (P.)

No. 3. A gold ring, the whole circumference of which is formed into a succession of small spheres, giving the idea of a string of beads. (P.)

No. 4. A very thick plain gold ring. (P.)

No. 5. A gold ring, beautifully modelled in the shape of a coiled serpent, with the head erect. (P.)

No. 6. A double gold ring, in which two small green stones are set. This was probably a wedding-ring. (H.)

No. 7. A bracelet—*armilla*—consisting of a double row of golden spherical circlets, connected with each other by delicate links. Two of these, and two necklaces perfectly similar in pattern, were discovered in the house of the Tragic Poet at Pompeii. Bracelets were worn by both sexes of many ancient nations; their use, however, was confined by the Greeks and Romans to females, only excepting when they were conferred as marks of peculiar merit upon soldiers. Eliezer, B.C. 1857, placed two very weighty bracelets of gold on the arms of Rebekah. The Assyrian princes wore them both on their wrists and arms; and Egyptian paintings afford us various examples of band-bracelets, richly jewelled,

as worn by women, four of which are sometimes represented on the same arm. But the popular form of the Roman bracelet seems to have been the simple circlet, —to all appearance a thick solid ring, but which was in reality hollow. One or more of these were worn on the wrist, or on the lower part of the arm, also as armlets; but these last seem to have been more commonly flat, and studded with jewels. Anklets to correspond were not unfrequently added, particularly by dancing-girls.

No. 8. A gold bracelet, imitating a coiled serpent, which was a very favourite subject with the Pompeians both for necklaces and other ornaments. A pair also of these were found in the house of the Tragic Poet.

No. 9. A thick circlet, increasing in circumference towards the centre, where it is finished by two animals' heads, separated from each other by a golden sphere. A reticulated pattern runs over its whole surface. It appears to have been fastened either by a hook or tie at its thinnest extremities, where the opening may be seen. This beautiful specimen of ancient jewelry was found in Diomed's house at Pompeii.

No. 10. An elegant specimen of a golden clasp, or *fibula*, intended apparently to be permanently attached to one edge of a cloak, and hooked on to the other at pleasure. The centre, which is slightly depressed, is enriched with five small garnets, indicated by a dark tint; and the rim with small pearls, equidistant from each other. It is from Pompeii. Clasps, brooches, and buckles, all of which were comprehended under the term *fibula*, must have been in great requisition amongst the Romans, as their dress generally required one or more fastenings of this description. The *toga*, perhaps, might retain the position into which it was thrown by the weight of its own ample folds; but the *sagum*, or coarse cloak of the citizen, the *paludamentum* of the officer, and the *abolla* of the soldier,—all required the aid of a brooch, which was generally worn on the left shoulder. The *palla* was fixed in its proper position by means of two such fastenings; and the sleeves of the tunic were often ornamented by several of them. The Neapolitan Museum is not so rich in brooches of gold as might have been expected. Many have probably been retained by its successive royal owners, or dispersed as presents amongst those who first saw them once more brought to light. The ordinary forms of the Roman *fibula* are, however, already so well known, through the existence of many specimens preserved in the various museums of this country, that the loss is not of much importance. They were generally circular, with a strong-hinged pin bisecting their circumference, falling into a catch, by which it was secured. This was sometimes so large as to prove a formidable weapon. Clasps of a hooked form, fitting into eyes, were also in use, as well as buckles like our own, both plain and richly decorated.

No. 11. A gold ear-ring—*inauris*—hemispherical in form, and covered with small spots in relief. It was intended to be inserted in the ear of the wearer

by means of a formidable-looking hook; and was found in Diomed's house at Pompeii.

No. 12. Another gold ear-ring, of much the same character as the last, but having a plain surface. (P.)

No. 13. An ear-ring of the class termed *elenchus*, and deservedly a favourite one with the Roman ladies. (From a Pompeian painting.)

No. 14. An ear-ring, composed of three drops attached to each other, and inserted in a small cap of gold. This specimen (like the last) was intended to be simply hooked into the ear; and is represented in a Pompeian painting.

No. 15. An ear-ring, of a button-form. Its surface is plain, being relieved only by what is apparently a small piece of ribbon passed through two small holes drilled in the centre. (From a Pompeian painting.)

No. 16. A gold ear-ring, ornamented with two pendent pearls, giving it the appearance of a pair of scales. This pattern, which seems to have been very popular, was called *crotalium*, from the rattling noise made by one pendant striking against the other when the wearer was in motion. It is from Pompeii.

No. 17. A gold ear-ring, consisting of two circlets, slightly raised in their centres, and connected by a small ornament. This pattern matches that of the bracelet, fig. 7. (P.)

No. 18. A gold ear-ring, in the form of an elegant little basket, from which two small pearls hang pendent. It is filled with coloured stones representing fruit. This figure is taken from Sir W. Gell's *Pompeiana*.

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## PLATE XXV.

### GOLD NECKLACES AND CHAINS.

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NECKLACES—*monilia*—and small chains of gold—*catellæ*—had been in common use amongst the wealthy long before Rome rose from her original obscurity; the Assyrians, Egyptians, Persians, Etruscans, and many other nations, having adopted these ornaments very generally. The Greeks and Romans seem to have confined their use chiefly to women and to soldiers,—in the latter case as a reward for valour. Besides the *monile baccatum*, or simple string of beads, pearls, or small stones, a considerable variety of patterns of a more complicated character have been discovered, either painted on the walls of Pompeii or disinterred within its limits; but as many of these last have been retained in royal hands, or scattered abroad as presents, the Museum of Naples is by no means so rich in specimens of jeweller's work as it ought to be. Judging, however, from what remain, to such strings of golden or other beads, a series of pendants, either of a pear or diamond shape, were a very favourite addition,—an idea borrowed probably from Egypt. They were often enriched with garnets, pearls, and amethysts, or with counterfeits of paste. Of chains also a considerable number have been brought to light, the links of which, in addition to assuming forms the most varied in themselves, from the open link in the shape of the figure 8 to those the closeness of whose conjunction gives the idea of a golden plat rather than a chain, are frequently interspersed very elegantly at certain intervals with precious stones; and generally appear to have been fastened by means of a hook and loop, or ring of gold. Chains were most commonly worn round the neck, but sometimes round the waist or over one shoulder, to which were attached keys, tablets, or other valuables, thus serving the purpose of a modern guard-chain.

No. 1. A gold chain, of solid elongated links, the alternate ones being annular. (P.)

No. 2. A gold chain, consisting of open links of the figure 8 pattern, with flat pear-shaped pendants attached to every third link. It has a terminal ornament of open work, to which is attached the hook whereby it was fastened to a ring at the other extremity. (P.)

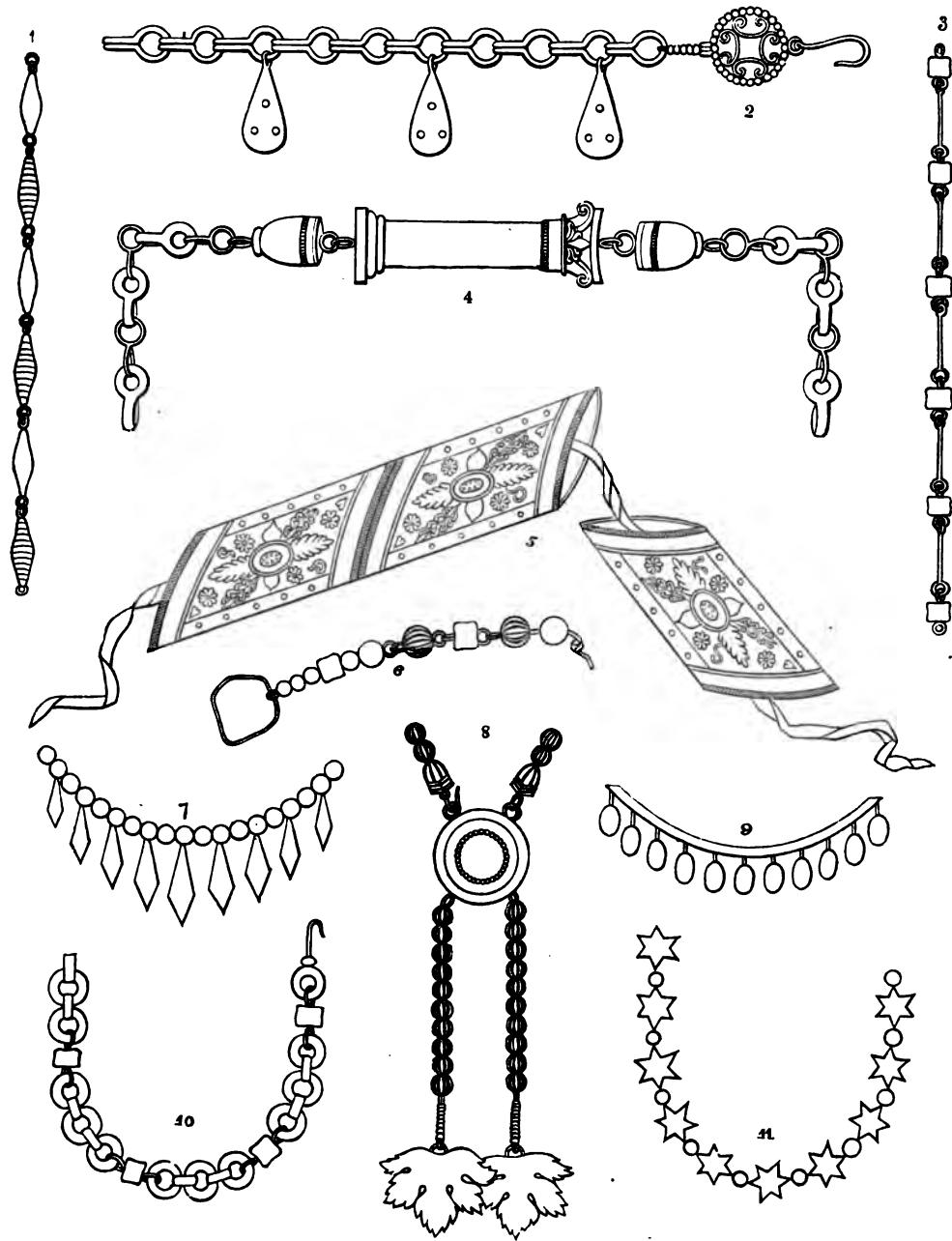


PLATE XXV.



No. 3. A gold chain, consisting of delicate straight links, with small eyes at each extremity, coupling them to others protruding from small square green stones—*smaragdi*—placed at equal distances from each other, and producing a very pleasing effect. (P.)

No. 4. A very singular chain, consisting of alternate slender open links of gold, and thicker ones of sardonyx, the centre ornament being a column of the Ionic type, the shaft of which is sardonyx, the base and capital of gold. There was probably some good reason for the choice of such a device; and as columns were often raised by the Romans in honour of distinguished individuals, we may perhaps conclude it was a commemorative ornament. (P.)

No. 5. A necklace, or possibly a zone of gold, consisting of detached pieces of a lozenge-form; and apparently meant to be connected by a ribbon or band, on which they might readily be strung. The figure represents one piece detached, so as to give a better view of the rest. There are seven of such pieces preserved, each having a small garnet in the centre. (P.)

No. 6. A portion of a necklace, consisting of a row of small pearls, gold beads, and square green stones, with the terminal ring attached, now much misshapen. Another similar specimen has a small oval sapphire inserted amongst the other beads. (P.)

No. 7. A necklace, with lozenge-shaped pendants attached to the alternate beads of which it is composed, increasing in their size towards the centre. This appears to have been a very favourite pattern. From the statue of a bacchante. (P.)

No. 8. A very delicate chain, composed of extremely light spherical links, terminating in a small circular ornament at the point of junction; hence hang two little flat vine-leaves of gold, by means of short pieces of chain similar to the rest. This was found buried with a skeleton in Diomed's house.

No. 9. A necklace, of oval beads, attached by short necks to a band. From a painting. (H.)

No. 10. A gold chain, of flat circular links, between every three of which is inserted a small square green stone. (P.)

No. 11. A necklace, consisting of flat stars, separated from each other by a bead. This example is from a figure of Juno, as represented in a painting. (P.)

## PLATE XXVI.

### VESSELS USED FOR THE PREPARATION OF FOOD. No. I.

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No. 1. A water-jar—*hydria*. Many of these were of a common description and material, such as coarse earthenware; but several have been discovered of bronze, on which the very best workmanship is displayed. Three of these are given. The first is an amphora of large dimensions, being 2 feet 4 inches in height (from Pompeii), such as might be carried on the back of the *aquarius*, or water-carrier, either to supply the kitchen or bath with its contents. A strap might be passed through its two lower handles, to distribute its weight more conveniently on the shoulders of the bearer.

No. 2. A very beautiful bronze water-bucket—*situla*—16 inches in height, from Herculaneum. The points where its two movable handles, on one of which the name “Cornelia Chelidone” appears, are connected with the edge of the bucket, are ornamented with well-executed human heads. The deep border encircling the upper part of this specimen is most richly and delicately wrought. It is supported on three small winged bulls, terminating in lions’ feet.

No. 3. Another bronze water-bucket, 13 inches in height, with a single handle, turning on rings, rising from two elegant ornaments wrought on its upper rim. (P.)

No. 4. A caldron, or boiler, of bronze—*ahenum*—intended to be suspended over the fire, and very much resembling in form a water-bucket; so that possibly in some instances one of these might serve both purposes. There are many specimens in the Museum; but this is one of the best-finished. (P.)

No. 5. A closed caldron, which being probably intended for boiling meat or vegetables, may be termed *cacabus*. It is evidently made to be suspended over the fire by its two circular handles, or else to be placed on a stand. (P.)

No. 6. A small earthenware vessel, of the simplest form—*olla culinaris*—probably forming the poor man’s *pot au feu*. (P.)

No. 7. A large flat caldron, or *cacabus*, from Herculaneum. It is intended to be suspended over the fire.

No. 8. Another singular-shaped caldron, from Pompeii, having a small handle attached to its neck. This would require a stand, or *tripus*, to support it over the fire; and one was found accompanying it.

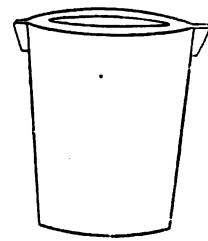
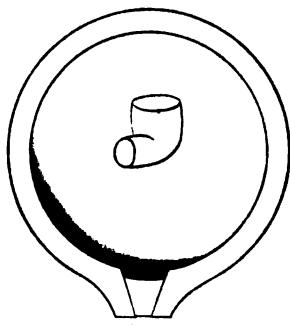
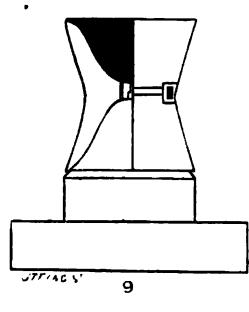
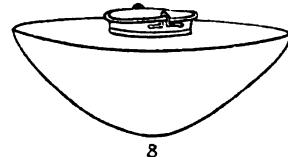
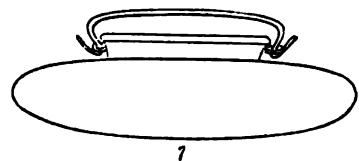
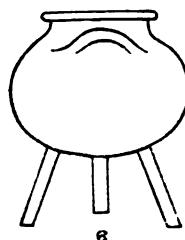
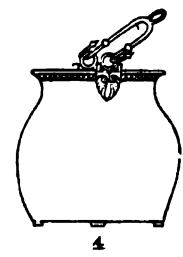
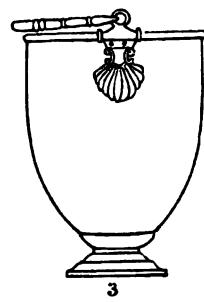
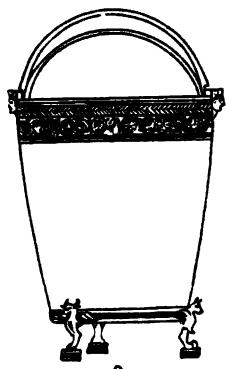
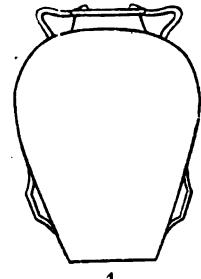


PLATE XXVI.



No. 9. A hand-mill for grinding corn—*mola trusatilis*—consisting of a lower stone, termed *meta*, supporting on an iron pivot the upper stone—*catillus*—so as to enable it to revolve by the help of wooden bars thrust into two square holes, cut in where its substance is the thickest. The upper half of this stone is hollowed out, so as to form a hopper for the reception of grain, which gradually falling thence through four small holes in its bottom, became thoroughly pulverised before it made its exit at the base of the *meta*. Several of these have been found, chiefly in bakers' shops, but also in private houses; and were doubtless in common use, although mills worked by asses and water-power were also in existence. This specimen, in common with the others, is made of hard volcanic stone, of a coarse texture, and is about 5 feet 6 inches in height, including the base on which it stands. Not only have mills been found, but flour-kneading troughs, loaves of bread marked with the baker's name, as well as the ovens in which they had previously been baked. A sectional view is given of one-half of this figure.

No. 10. A shallow earthenware mortar—*mortarium*—1 foot 10 inches in diameter, from Pompeii, which, with the pestle of volcanic stone—*pistillum*—was used for the purpose of kneading or rubbing down edibles, such as grain and other substances; also perhaps fruit, as the spout shows that these vessels sometimes contained liquids.

No. 11. A very thick and deep mortar—*pila*—used, together with the *pilum*, or straight-handled stout pestle, to pound or break up harder and coarser substances than such as were usually placed in the mortar. This is from Pompeii.

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## PLATE XXVII.

### VESSELS USED FOR THE PREPARATION OF FOOD. No. II.

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No. 1. A bronze stew-pan—*patella*—of a shape well adapted for being placed over a stove. (P.)

No. 2. Another deeper stew-pan, very nearly resembling some now in common use. (P.)

No. 3. A frying-pan—*sartago*—17 inches in length, having a spout, by means of which its liquid contents could be poured out when required. Oval as well as round pans of this form have been discovered. (P.)

No. 4. Another kind of frying-pan, shaped like a shovel. It is 2 feet in length, including the handle. (P.)

No. 5. An egg-pan—*apalare*—of bronze. This is a small specimen; but others of a larger size have been found, amongst which was a circular one, capable of cooking twenty-nine eggs at one time.

No. 6. A bronze cooking-vessel—*patella*—of a rather peculiar form, supplied with an ornamental handle, clasped round its neck by means of two terminal hooks fitting into each other. This can be readily removed at pleasure, owing to the elasticity of the metal of which it is composed. (P.)

No. 7. A shallow pan for holding liquids—*patera*—used very frequently at meals for handing round wine, and perhaps occasionally for warming it over the stove; also at sacrifices, to pour out libations over the victims slain in honour of the gods. These vessels were often sculptured alternately with the skulls of oxen on the friezes of Doric temples. The meanest were made of red or black earthenware; but many were of bronze, and some of silver; most wealthy persons possessing *one* at least of this more precious metal. Some were mere saucers without handles, but many seem to have been fitted with them; from which class three have been selected. All are of bronze; their bowls varying from 6 to 7 inches in diameter. (P.)

No. 8. Another *patera*: its handle is finished with a human head. (P.)

No. 9. A very beautiful *patera*: the bowl is radiated, and the handle worked into a very elegant form. (P.)

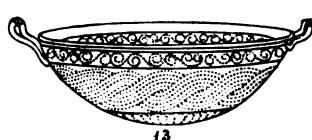
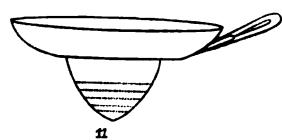
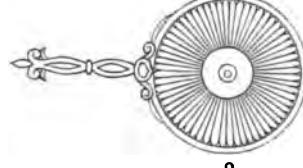
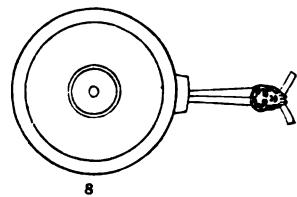
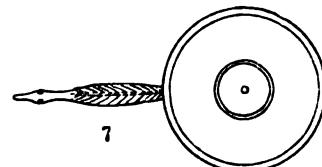
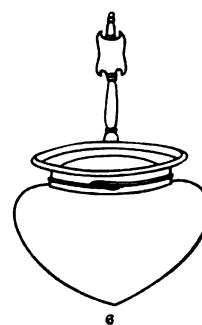
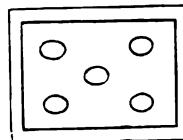
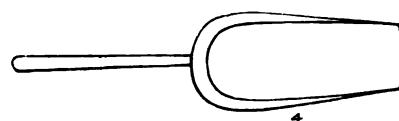
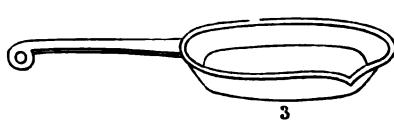
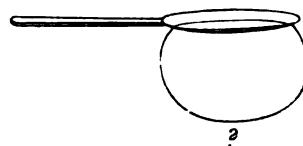
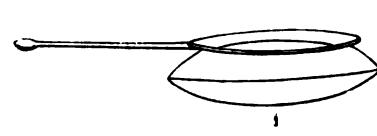


PLATE XXVII.



No. 10. A beautiful bronze strainer—*colum*—the pattern upon it being formed by minute perforations. The common *cola* were made of strong hair or minute basket-work; but bronze and even silver were adopted for this purpose. This specimen was probably a *colum nivarium*, in which snow or ice was placed previous to the wine or other liquor being poured into it. It fits closely into another solid vessel of the same shape; and both are furnished with a handle. It is 12 inches in length. (P.)

No. 11. A silver strainer, which, from its wide saucer-shaped form, would be very convenient as an aid in pouring the contents of a larger jar into a smaller one, as well as for the purpose of straining them. (P.)

No. 12. Another bronze strainer, of a conical form, found on a Pompeian stove.

No. 13. A very elegant bronze strainer, with two handles. Its minute perforations are ingeniously arranged, so as to form a pleasing pattern, as in the case of fig. 10. (P.)

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## PLATE XXVIII.

### FUNNELS, LADLES, SPOONS, &c.

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No. 1. An earthenware funnel—*infundibulum*—used to supply smaller vessels, such as lamps or little bottles. It is 4½ inches in length.

No. 2. A glass funnel, shaped like a bird, having a very fine orifice at one of its extremities: the other is slightly broken. It is 5 inches long; and is supposed to have been a wine-taster, acting like a siphon when the air in its interior was withdrawn by suction.

No. 3. A minute vessel of earthenware, intended apparently to distribute its contents in detail, and thus to act as pourer or funnel. (P.)

No. 4. A glass funnel, much resembling in shape a modern wine-funnel, and doubtless used for a similar purpose. (P.)

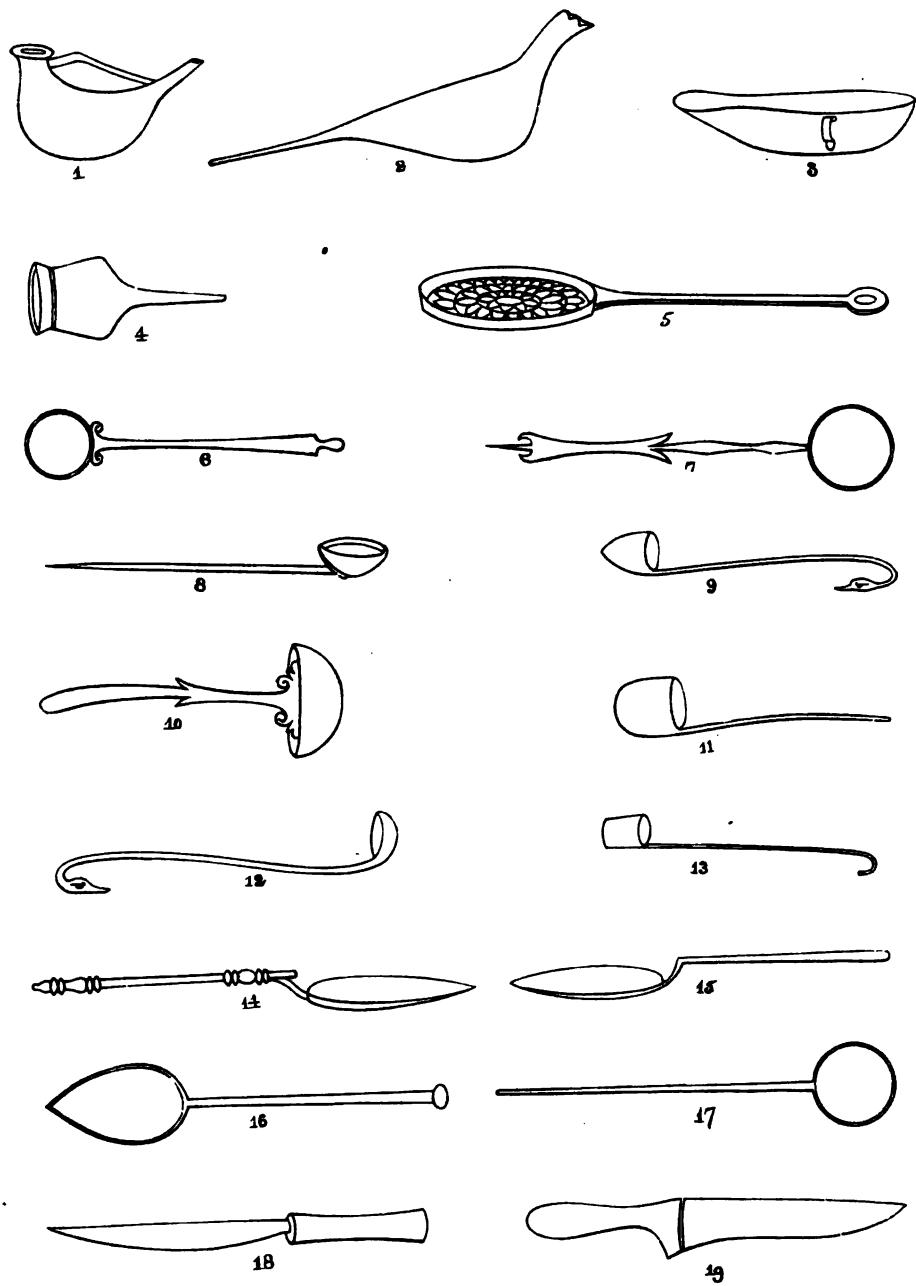
No. 5. This figure is the first of a small selection of ladles—*simpula*—which were very much in request amongst the Romans, not only for serving out liquors from jars or bowls into cups and glasses, but also for the conveyance of soups, stews, sauces, &c. from the *catinæ*, in which they were served up, to the plates of those who sat at table. This particular one, however, termed *trua*, partakes of the character of a strainer, being perforated with minute holes, disposed over the surface of its bowl in a pattern.

No. 6. A ladle—*simpulum*—of mixed metal, much resembling a modern ladle. It is 1 foot 1 inch long. (P.)

No. 7. Another similar ladle, of greater length, and a little more ornamented. (P.)

No. 8. A rather singular small ladle, supposed to be the one used for eating shell-fish,—the pointed end being used for extraction, the bowl for collecting the liquor, &c. (P.)

No. 9. A ladle, apparently of a form much in use, judging from the number of this or very similar forms that have either been discovered or are represented in paintings, &c. It would be very convenient for raising any liquid from deep jars or large bottles.



## PLATE XXVIII.



No. 10. A ladle very similar in shape to a modern soup-ladle. It is, however, small, the bowl being only  $2\frac{1}{2}$  inches in diameter. This specimen is in silver.

No. 11. A small ladle, of the simplest form.

No. 12. A ladle, with a small bowl and very long curved handle.

No. 13. Another ladle, of a simple but serviceable form.

No. 14. This figure is the first of several, representing various silver spoons—*cochlearia*—found in Pompeii. The shape of its bowl is very similar to that of modern spoons; but this is joined to a straight handle by a curved shank, instead of having a gradually inclined one, such as those now in common use. It is 5 inches long.

No. 15. Another silver spoon, of a similar form to the last, but with a shorter handle, and perfectly plain. It is 4 inches long.

No. 16. A silver spoon, with a straight handle immediately joined to the bowl, and terminating with a small knob. It is 5 inches long.

No. 17. Another small spoon, with a round bowl and straight slender handle, perhaps used as a salt or spice-spoon.

No. 18. A kitchen-knife—*culter coquinaris*. This was found, together with other cooking implements, in a Pompeian kitchen.

No. 19. Another knife, also from Pompeii.

## PLATE XXIX.

### DISHES, &c.

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THESE may be divided into three classes, exclusive of the trays used for their transit, viz. flat dishes, dishes of the saucer type, and those resembling bowls. Two kinds of flat dishes were in use,—the one of a large size, such as the *mazonum*, *circulus*, or *lanx*; the other, such as could be conveniently handed round to each of the guests at an entertainment. Of deeper dishes suitable for holding soups, stews, or fruit, there is a great variety, commonly termed *catinæ*, such as figure 4 and the five following ones; also of those of a bowl-form, *patinæ* and *patellæ*, such as figures 10 to 14. The *material* of these vessels, as well as their *size*, was very various,—earthenware, glazed and unglazed, being the most common; but glass, bronze, and silver, according to the wealth of individuals, was also adopted.

- No. 1. A small flat silver dish—*discus*—8½ inches in diameter. (P.)
- No. 2. A salver—*scutella*—or small tray, of bronze, having a medallion wrought in the centre. It is 16 inches in diameter. (P.)
- No. 3. A curious silver dish, shaped like a shell, and possibly intended to be used as a mould. It is 9 inches in diameter. (P.)
- No. 4. A plate or dish, of bronze, very elegant in form. 5 inches in diameter. (P.)
- No. 5. A deeper dish, of glass—*catinum*—perhaps used to hold fruit. 7 inches in diameter. (P.)
- No. 6. Another dish of the same class as No. 5. It is of purple glass, and 4 inches in diameter.
- No. 7. Another small dish, of green glass, 5 inches in diameter.
- No. 8. A large bronze *catinum*, 15 inches in diameter. (P.)
- No. 9. A small *catinum*, 4 inches in diameter, with raised ribs on its outer surface.
- No. 10. A glass *patina*. One of many specimens preserved in the Museo Borbonico.

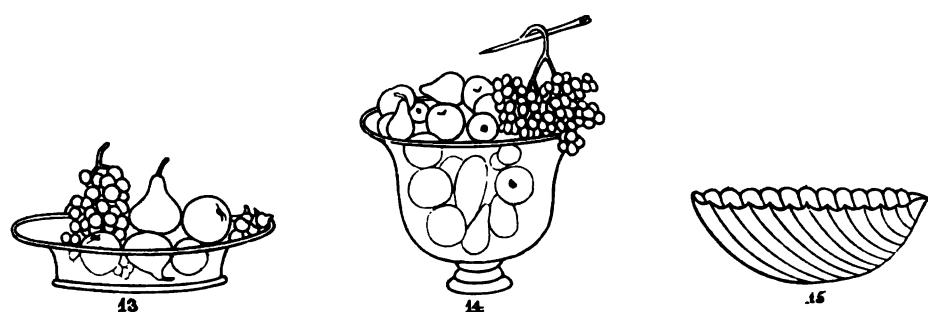
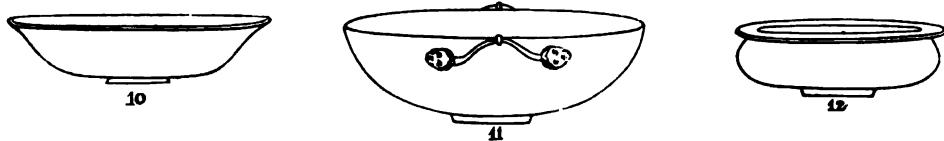
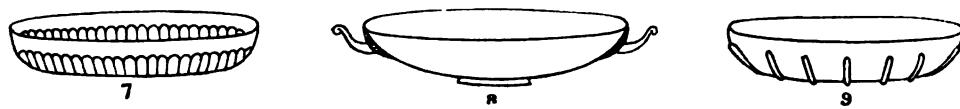
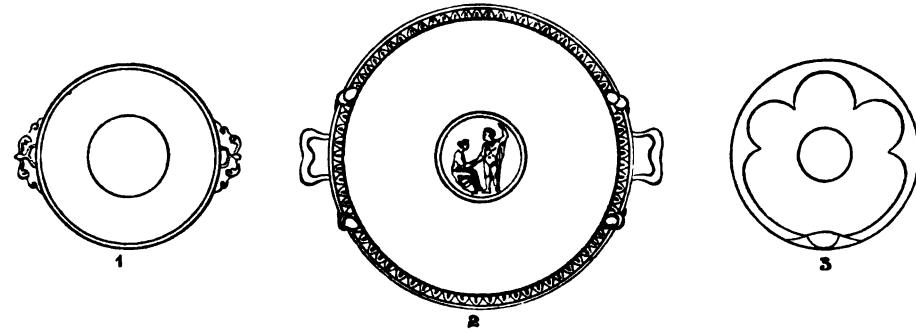


PLATE XXIX.



No. 11. A bronze *patina*, 1 foot 3 inches in diameter. Each extremity of the handles terminates in a human head. (P.)

No. 12. Another small glass *patina*.

No. 13. An oval-shaped glass *patina*, represented in a painting on the walls of the Pantheon, the fruit in it clearly indicating to what purpose it was applied.

No. 14. A very deep glass *patina*; also from a painting on the walls of the Pantheon. (P.)

No. 15. A silver mould—*forma*—in imitation of a shell. Several moulds of this description are preserved in the Royal Museum. One is ornamented with a mask in the centre, and another is in the form of a fish. (P.)

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## PLATE XXX.

### DRINKING-VESSELS. No. I.

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UNDER the general term *pocula* a vast variety of drinking-vessels was included by the Romans; but examples of every class have been discovered amongst the treasures of art disclosed at Pompeii, from the shallow *calix* to the lofty *carchesium*, from the simple horn to the exquisitely-wrought *cantharus*, and from the common earthenware cup to the silver goblet.

No. 1. A small silver cup—*scyphus*—about 3 inches in height, elegant both as to its outline and pattern, which partake strongly of the Egyptian character. (P.)

No. 2. A silver cup, 4½ inches in height, of a shape which, from its resemblance to that of a basket in common use amongst the Romans, was termed *calathus*. Grapes and vine-leaves are beautifully wrought in high relief on its surface. (P.)

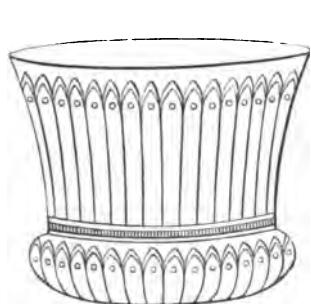
No. 3. Another silver cup, 5 inches in height; also ornamented, like the last, with grapes and vine-leaves. (P.)

No. 4. A tall glass drinking-vessel, 7 inches in height: not unlike one of a modern form. (P.)

No. 5. A very beautiful specimen of that class of drinking-vessels termed *rhytia*. They derived their origin from the use of ordinary horns. Their smaller ends were perforated, whence the liquor they contained could be emitted, although they could also readily be used in the same manner as ordinary drinking-vessels. This example is about 7 inches in length; and is a very faithful copy of a stag's head, every part of which is exceedingly well executed. (H.)

No. 6. A tall glass drinking-vessel, of nearly the same form as No. 4, but ornamented with diagonal projections. It is 8 inches in height. (P.)

No. 7. A plain circular glass drinking-vessel, 7 inches in height. (P.)



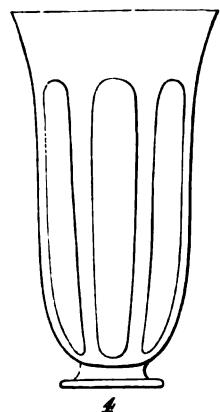
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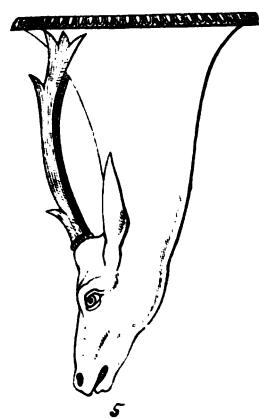
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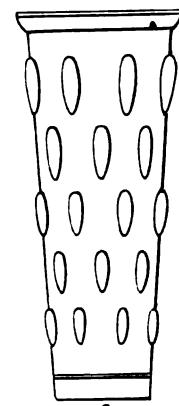
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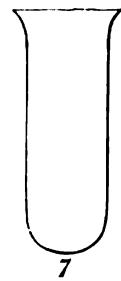
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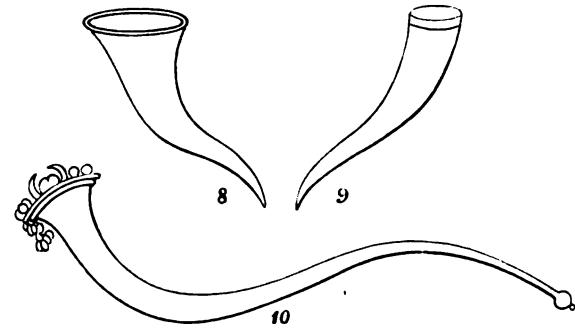
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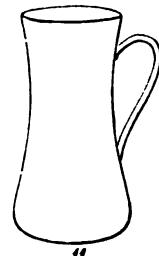
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10



11



No. 8. An ordinary drinking-horn—*cornu*—apparently mounted with metal. From a Pompeian painting, wherein the owner is represented in the act of drinking from its smaller end.

No. 9. Another specimen of a drinking-horn; also from a Pompeian painting.

No. 10. A glass drinking-vessel, 4 inches in height. (P.)

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## PLATE XXXI.

### DRINKING-VESSELS. No. II.

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No. 1. A glass goblet, with two handles—*cantharus*. It is represented, as in the figure, containing liquor, on the wall of a *triclinium* at Pompeii.

No. 2. A shallow silver drinking-cup—*calix*—4½ inches in diameter. This form was a very common one, and is often found on engraved stones. (P.)

No. 3. A glass cup, with one handle—*cyathus*—5½ inches in diameter. Such small cups were used as ladles, to fill the drinking-goblets of guests at an entertainment from the wine-bowl. (P.)

No. 4. A drinking-cup, mounted on a high stem—*carchesium*. It is represented in a Pompeian painting in the hands of a female at a nuptial feast.

No. 5. A silver cup, or *cantharus*, 5½ inches in height. The ivy-leaves and berries on its surface are very beautifully wrought in high relief, whilst the gracefulness of its outline is well worthy of notice. (P.)

No. 6. Another *cantharus*, taken from a Pompeian painting, of the same class as No. 1; but taller than that specimen, and differing as to the form of its handles.

No. 7. An earthenware drinking-cup, or *scyphus*, 4 inches in diameter. (P.)

No. 8. This very beautiful silver *cantharus*, taken from the Museo Borbonico, is one of a pair found, together with twelve others of the same material, behind the house of Meleager at Pompeii, some of which retained portions of gilding on their surfaces. On one side of this specimen is represented, in high relief, a winged Genius riding on the back of a female Centaur, who holds a *cornu* in her right hand, and a *patera* in her left. On the other a Centaur, who is also carrying a Genius. Behind him is a fir-tree, from which he has just torn a branch. This cup is 6½ inches in height to the top of the handles, and 5½ inches to the rim. It is 5 inches in diameter, and weighs 24 Neapolitan ounces.

No. 9. A green glazed earthenware *scyphus*, 5 inches in diameter. Three rows of scale or leaf-like ornaments are worked upon its surface. (P.)

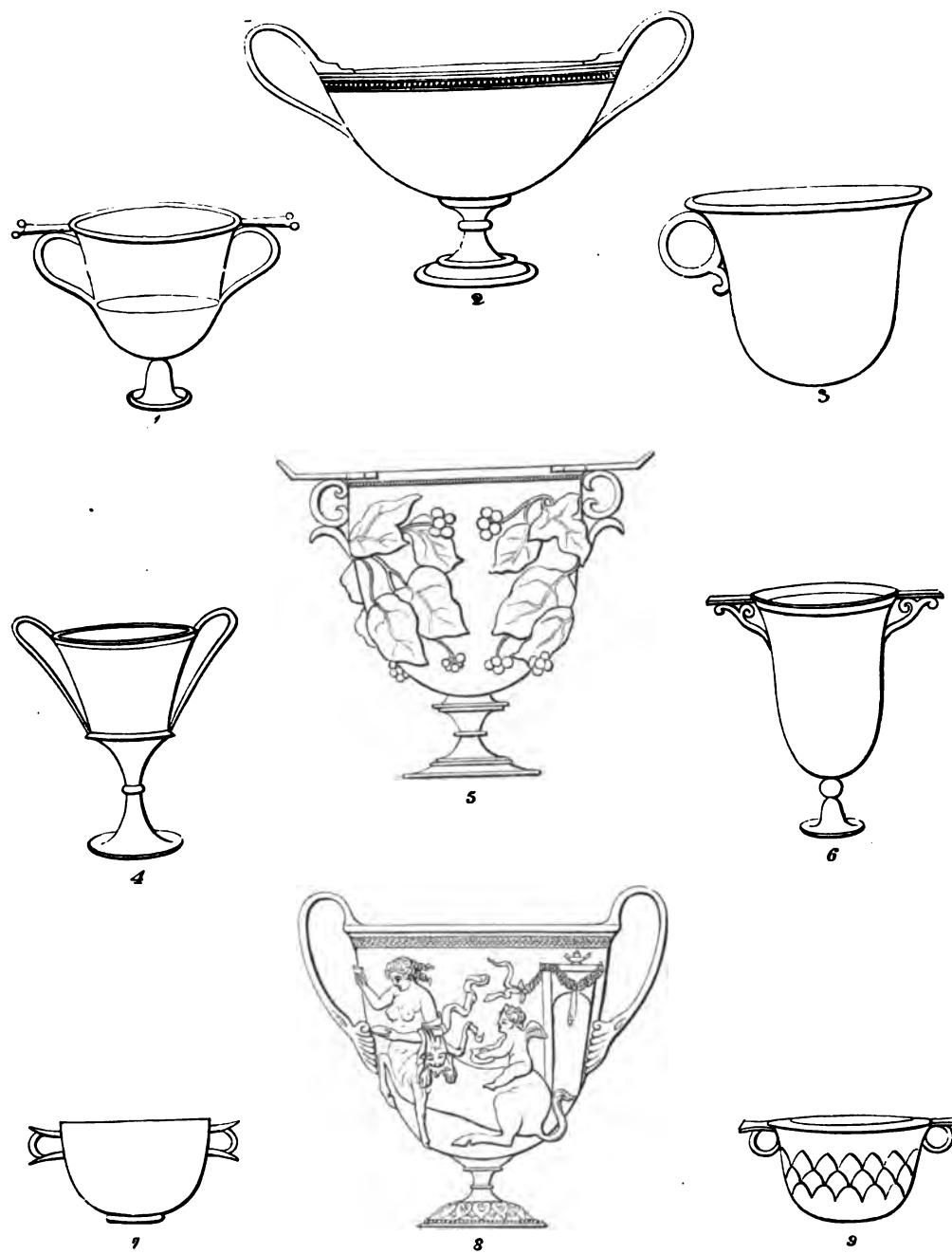


PLATE XXXI.

1880



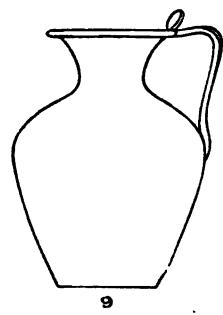
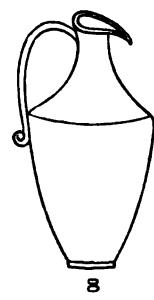
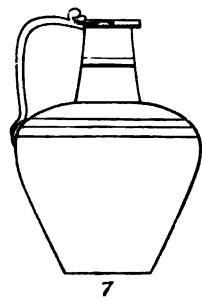
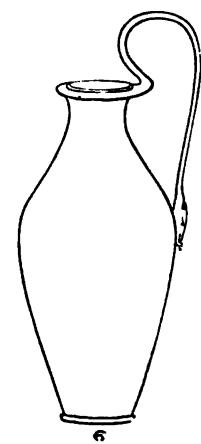
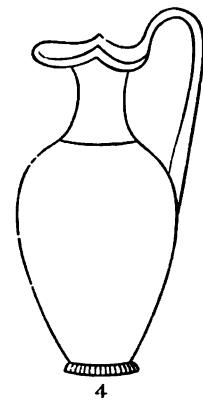
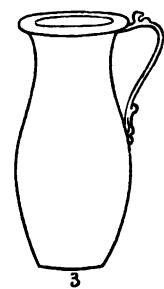
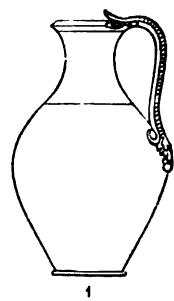


PLATE XXXII.

## PLATE XXXII.

### JUGS. No. I.

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THE four principal varieties of jugs in use amongst the Romans appear to have been, the *guttus*, the *capis*, the *epichysis*, and the *gutturnium*.

The *guttus*, as its name denotes, was intended to emit its contents drop by drop, and had a very narrow neck. It was used for pouring out wine into *pateræ* at sacrifices, and for supplying oil at the baths, &c.; also by poorer persons as an oil-cruet and wine-jug at table.

The *capis*, the original Roman wine-jug, was simple in form and material. It was used at sacrifices, and also for domestic purposes.

The *epichysis* was a more elegant style of wine-jug introduced from Greece. It had a long neck and narrow mouth.

The *gutturnium* had a larger neck and wider mouth than the preceding. It was used to contain water, and perhaps derives its name from the custom of pouring that element *gradually* over the hands of persons from these vessels before and after meals, although not actually drop by drop.

No. 1. A bronze water-jug—*gutturnium*. Its handle is richly wrought, and terminates in volutes and other ornaments at the points where it is attached to the body of the jug: it is 10 inches in height. (P.)

No. 2. A bronze *capis*, 1 foot in height. (P.)

No. 3. A bronze water-jug, 14 inches in height. (P.)

No. 4. A water-jug of a very elegant form, taken from a Pompeian painting.

No. 5. A bronze *epichysis*, or wine-jug, which is generally considered to be one of the most beautiful in the whole collection preserved at Naples. As the *back* view of this specimen is given, the curve of the lip is not visible. The handle is wrought in the form of a goose, and above is placed an eagle, both having expanded wings. It is 10 inches in height. (P.)

No. 6. A bronze water-jug of a very graceful form. (P.)

No. 7. A bronze water-jug, 14 inches in height. (P.)

No. 8. A wine-jug, taken from a painting discovered at Herculaneum.

No. 9. A deep-purple glass water-jug, 7 inches in height. (P.)

## PLATE XXXIII.

### JUGS. No. II.

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No. 1. A fluted earthenware jug, 10 inches in height. (P.)

No. 2. A bronze water-jug, 6 inches in height. (P.)

No. 3. An earthenware jug of a curious form, and partaking strongly of the Egyptian character in its details. (P.)

No. 4. An ornamental wine-jug, represented in a Pompeian painting.

No. 5. A jug moulded in the form of a female head. From the midst of the head-dress rises the neck of the vessel, which is provided with a well-turned spout, but has no handle. This is a highly-finished specimen of a class apparently by no means uncommon amongst the Pompeians; many having been found of coarse earthenware, imitating masks or grotesque heads.

No. 6. An ornamental wine-jug, similar in character to No. 4; from a painting found in Herculaneum.

No. 7. A bronze jug, 8 inches in height. (P.)

No. 8. A bronze water-jug, 6 inches in height. (P.)

No. 9. A bronze water-jug, 8 inches in height, from Pompeii. The handle is ornamented above with a lion's head, and terminates below in a paw of the same animal.

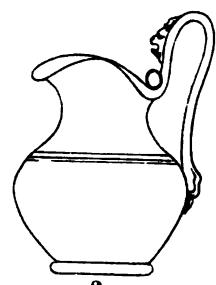
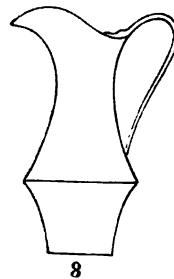
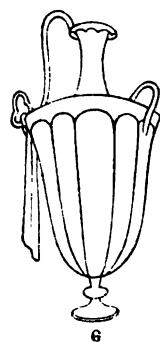
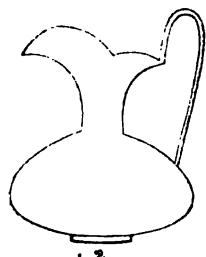
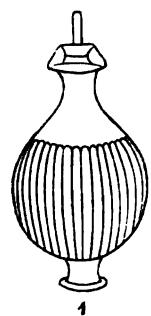


PLATE XXXIII.





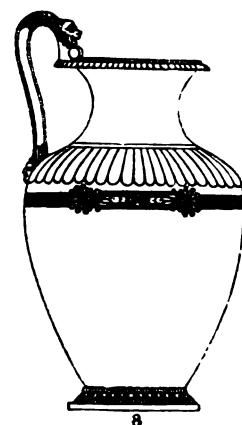
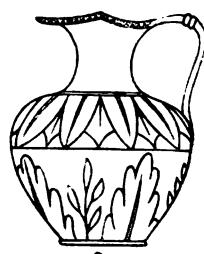
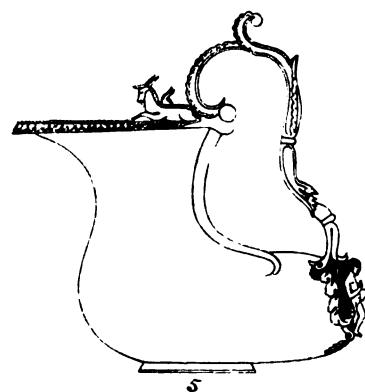
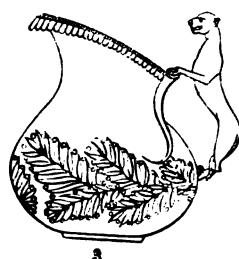
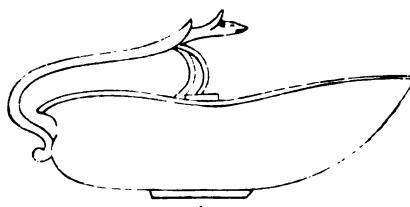
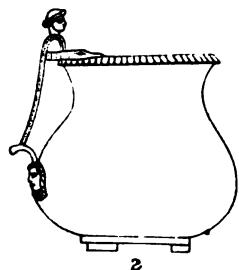


PLATE XXXIV.

## PLATE XXXIV.

### JUGS, &c. No. III.

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No. 1. A bronze vessel, intended apparently for the purpose of fetching water from the cistern. It is of an oval form when seen from above. The principal handle is supported by another seen in profile. (P.)

No. 2. A bronze water-vessel, 11 inches in height. The handle, which is curved in rather a peculiar manner, terminates below in a medallion, and is surmounted by a small bust. (P.)

No. 3. A bronze water-jug, of a very elegant design, 9 inches in height. A leafy pattern is embossed on the lower part of its surface, and a small panther forms the handle. (P.)

No. 4. A bronze water-jug, ornamented with flutings and a triple row of scale-like decorations. (P.)

No. 5. A bronze jug of a very singular form, 10 $\frac{1}{2}$  inches in height. The handle terminates below in a richly-wrought medallion; and on each side of it above are two little figures of sedent goats. (P.)

No. 6. A bronze jug nearly resembling No. 4 in its general character, but differing from it in its details. (P.)

No. 7. A small bronze fluted jug, 4 inches in height. (P.)

No. 8. A remarkably fine bronze vase or water-vessel. Its outline is especially graceful; and its base, lip, and other ornaments are both beautiful as to design and excellent in execution. It has three handles: the principal one is decorated with a lion's head, and terminates with a medallion; the other two (which are horizontal) with figures of a highly Egyptian character. (P.)

No. 9. An earthenware jug, 9 inches in height, having a smaller mouth than the preceding specimens. (P.)

## PLATE XXXV.

### BOTTLES. No. I.

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As most of the bottles given in this and the following Plate are of glass, and as they have been selected from a collection of between 2 and 3000 specimens, found either in Pompeii or Herculaneum, and now preserved in the Museo Borbonico, a short notice of this material may perhaps here be considered not out of place, which has been chiefly gathered from *Smith's Classical Dictionary*.

A singular amount of ignorance and scepticism long prevailed with regard to the knowledge possessed by the ancients in the art of glass-making. Some asserted that it was to be regarded as exclusively a modern invention; while others, unable altogether to resist the mass of evidence to the contrary, contented themselves with believing that the substance was known only in its coarsest and rudest form. It is now clearly demonstrated to have been in common use at a very remote epoch. Various specimens still in existence prove that the manufacture had in some branches reached a point of perfection to which recent skill has not yet been able to attain; and although we may not feel disposed to go so far as Wincklemann does, who contends that it was used more generally and for a greater variety of purposes in the old world than among ourselves,—yet when we examine the numerous collections arranged in all our great public museums, we must feel convinced that it was employed as an ordinary material for all manner of domestic utensils by the Egyptians, Greeks, and Romans. We find the process of glass-blowing distinctly represented in the paintings of Beni Hassan, which, if any faith can be reposed in the interpretation of hieroglyphics according to the phonetic system, were executed during the reigns of Osirtasen the First, the contemporary of Joseph and his immediate successors; while a glass bead has been found at Thebes bearing the name of a monarch who lived 3300 years ago, about the time of the Jewish exodus. Vases also, wine-bottles, drinking-cups, bugles, and a multitude of other objects have been discovered in sepulchres, and attached to mummies, both in Upper and Lower Egypt; and although in most cases no precise date can be affixed to these relics, many of them are referred by the most competent judges to a very early period. The numerous specimens transmitted to us prove that the ancients were

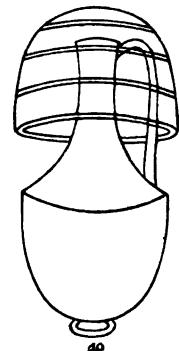
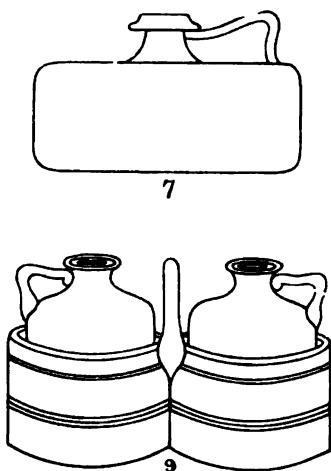
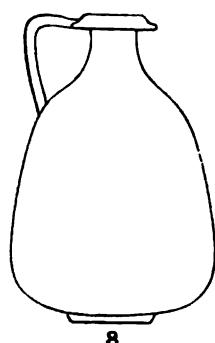
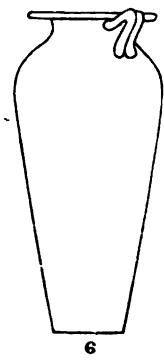
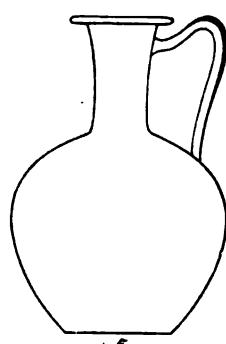
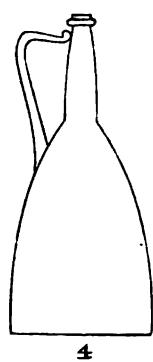
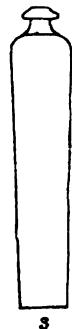
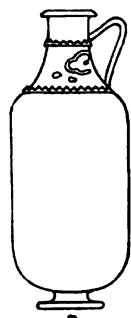
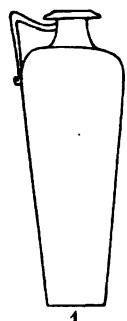


PLATE XXXV.



well acquainted with the art of imparting a great variety of colours to their glass: they were probably less successful in their attempts to render it perfectly pure and free from all colour, since we are told by Pliny that it was considered most valuable in this state. It was wrought according to the different methods now practised, being fashioned into the required shape by the blowpipe; *cut*, as we term it, although *ground* (*teritur*) is a more accurate phrase, upon a wheel; and engraved with a sharp tool like silver: “Aliud flatu figuratur, aliud torno teritur, aliud argento modo cælatur.” (Plin. H. N. xxxvi. 66.) The specimens of glass-manufacture found in Pompeii and Herculaneum sufficiently prove the taste, ingenuity, and consummate skill lavished upon such labours. Many which have been shaped by the blowpipe only, are remarkable for their graceful form and brilliant colours; while others are of the most delicate and complicated workmanship. The use of flat glass also prevailed: a fact which has been proved by the excavations at Pompeii, a window 2 feet 6 inches high, and 3 feet wide, having been found in the tepidarium of the public baths, with four panes of glass slightly ground on one side, so fastened into its bronze frame with nuts and screws as to be easily removed at pleasure; whilst two other glazed windows were found in the house of Sallust (Mazois, part ii. p. 77), and one in the baths of the villa of Diomed (Gell, vol. i. p. 97). Glass seems to have been also adopted to preserve valuable articles or works of art, a cover or shade of this material having been depicted in a painting found at Herculaneum, over a statuette mounted on a stand supported by lions' paws; also to shade lights, two lamps having been found protected by circular convex glasses in the baths at Pompeii (see Gell, vol. i. p. 90).

An immense number of bottles—*ampullæ*—might have been portrayed, it having been stated how rich the Museo Borbonico is in this class of vessels; but as the author of this volume has already exceeded the limits he originally proposed, he feels compelled to confine his illustrations of these vessels to two Plates, in which, however, as much variety of form has been introduced as is possible in so small a selection. Their material is usually either glass of a greenish hue, resembling our common crown-glass, or else earthenware. Their shape is for the most part globular; but they are also, as may be seen from some of the specimens given, square and straight-sided. Their mouths were closed with leather tied over them, and in some instances they were *cased* with this material; such were termed *ampullæ rubidæ*.

- No. 1. A glass bottle, 16 inches in height.
- No. 2. An earthenware bottle, 13 inches in height.
- No. 3. A glass bottle, 16 inches in height.
- No. 4. A glass bottle, 10 inches in height.

No. 5. A glass bottle, 6 inches in height. Though the term *ampulla* included all bottles, it was especially applied to those of a full round shape, such as that delineated in this figure.

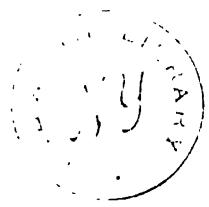
No. 6. A glass bottle, 12 inches in height, still containing oil, which occupies about a third of its interior.

No. 7. A short square glass bottle, 5 inches in height.

No. 8. An earthenware bottle, 10 inches in height.

No. 9. Two glass bottles, 6 inches in height, placed in an earthenware *incitega*, or stand, supplied with a handle in the centre. Very possibly these were intended to hold oil and vinegar, and thus answered the purpose of a modern cruet-stand. This figure, together with all the preceding ones, is from Pompeian specimens.

No. 10. A glass bottle and drinking-cup, from a painting found in a *triclinium* at Herculaneum.



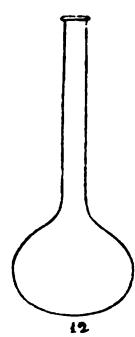
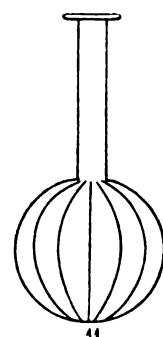
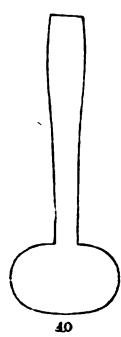
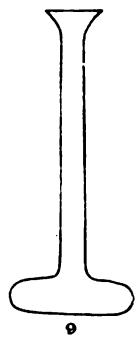
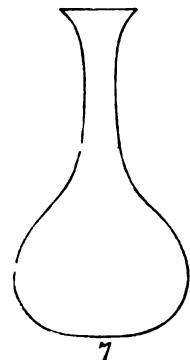
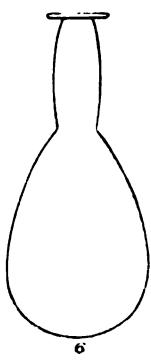


PLATE XXXVI.

## PLATE XXXVI.

### BOTTLES. No. II.

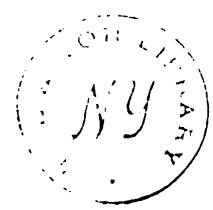
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In this Plate a variety of small bottles is given, chiefly *ampullæ oleariaæ*. Of these a countless number have been discovered; which is not surprising, as every wealthy Roman possessed a large supply of them. Sir William Gell, in *Pompeiana*, vol. i. p. 111, says: "The ancients had an astonishing number of oils, soaps, and perfumes; and their wash-balls seem to have had the general name of *smegmata*, a word derived from the Greek. Among the oils are named the *mendesium*, *megalium*, *metopium*, *amaracinum*, *cyprinum*, *susinum*, *nardinum*, *spicatum*, and *jasmine*; and Heliogabalus never bathed without oil of saffron or crocum, which was thought most precious. We hear also of nitre and aphronitrum being used in the baths. To these were added all kinds of odoriferous powders, called *diapasmata*. The cyprian was not only a perfume, but was supposed to put a stop to further perspiration; and its name has been retained to the present day. Persons of lower condition sometimes used, instead of soap, meal of lupines called *lomentum*, which with common meal is yet used in the north of England; while the rich carried their own most precious unguents to the *therma* in phials of alabaster, gold, and glass: these, when brought to light in modern days, have very commonly acquired the name of *lachrymatories*, from a mistaken notion concerning their original use."

- No. 1. A blue and yellow glass bottle, 5 inches in height.
- No. 2. A grey and brown glass bottle, 4 inches in height.
- No. 3. A dull crimson and white bottle, 10 inches in height.
- No. 4. A small scent-bottle, 3 inches in height.
- No. 5. An earthenware bottle, 4 inches in height.
- No. 6. A small earthenware bottle. This was perhaps the most ordinary form of Roman *unguentaria*. It is found of many sizes.
- No. 7. A small glass bottle, 3 inches in height.

- No. 8. An earthenware bottle, 12 inches in height.
- No. 9. A glass bottle, 4 inches in height.
- No. 10. A glass bottle, 7 inches in height.
- No. 11. A glass bottle, 8 inches in height.
- No. 12. A glass bottle, 8 inches in height. All these specimens are from Pompeii.

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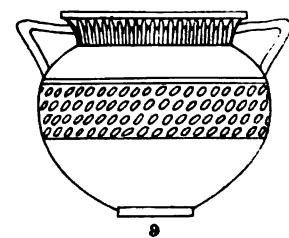
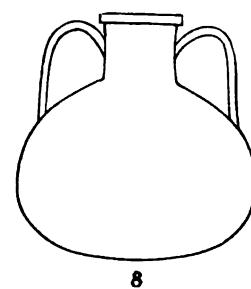
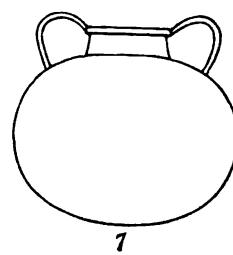
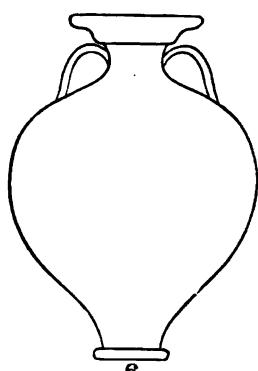
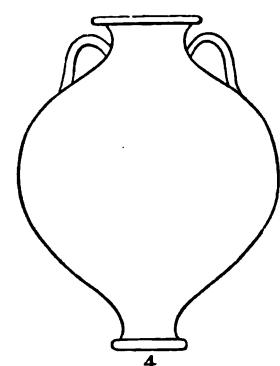
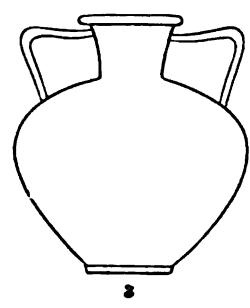
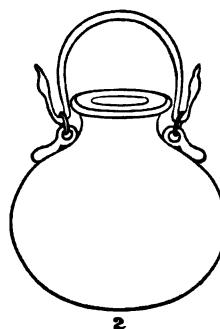
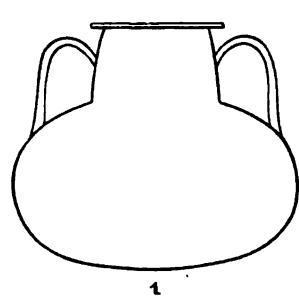


PLATE XXXVIII.

## PLATE XXXVII.

### TWO-HANDED VESSELS. No. I.

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UNDER the general term of *amphora* or *diota* a great variety of vessels was comprised. Properly speaking, it included all that had two handles; but as wine-jars were perhaps more numerous than any other class of this description, the term *amphora* seems to have been especially connected with those tall and often very graceful forms terminating in a point below, used instead of casks for containing the fruits of the vintage. The usual material of the amphora was earthenware; but very many bronze and glass specimens have been found at Pompeii. The name of the maker, and sometimes that of the place where these vessels were made, is not unfrequently found stamped upon them.

It would be impossible to pronounce with any degree of certainty to what purpose most of the specimens given had been applied; but it may be stated generally that, in addition to wine, they held water, oil, fruit, fish, pickles, &c., and a variety of other articles required by a household. Out of the very large collection of amphoræ preserved at Naples, &c., it has been considered desirable to select an illustrative example from each class for the purpose of comparison, totally irrespective of size or material; but these will be stated in the letterpress.

No. 1. A glass amphora,  $5\frac{1}{2}$  inches in height. (P.)

No. 2. A bronze amphora, 8 inches in height. (P.)

No. 3. An earthenware amphora, 14 inches in height. (P.)

No. 4. An earthenware amphora, 7 inches in height. (P.)

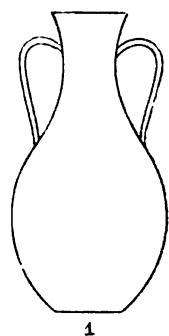
No. 5. A very beautiful bronze amphora,  $15\frac{1}{2}$  inches in height, from an original drawing, for the use of which the author is indebted to Mr. Vulliamy, the secretary of the Archaeological Institute. (P.)

No. 6. A front view of one of the handles of the above. The lower part, it will be seen, is decorated with the figure of a stork holding a serpent in its beak. (P.)

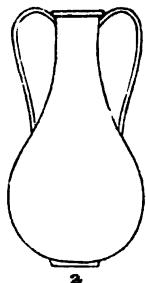
- No. 7. An earthenware amphora, 16 inches in height. (P.)
- No. 8. A small ribbed glass amphora, 5 inches in height. (P.)
- No. 9. An ornamental amphora, from a mosaic pavement. (P.)
- No. 10. An amphora, from the bronze helmet, fig. 7, Plate VI. (P.)
- No. 11. An earthenware amphora, 5 inches in height. (P.)

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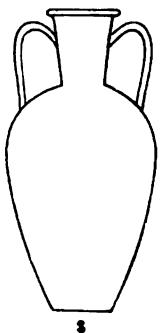




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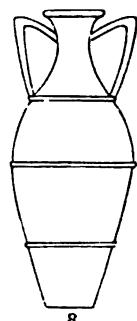
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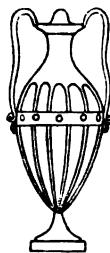
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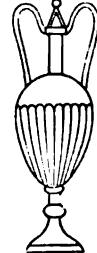
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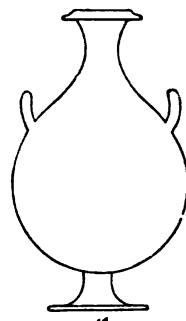
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11

PLATE XXXVII.

## PLATE XXXVIII.

### TWO-HANDED VESSELS. No. II.

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As earthenware has rivalled glass in the number and variety of specimens of this material unfolded to view by the successive excavations that have been made in Pompeii and Herculaneum, and as the majority of the vessels represented in this Plate are *fictile*, a short notice of pottery will here be appropriate, which has been selected from the article headed "Fictile" in Smith's *Classical Dictionary*, p. 532 and the following one. The instruments used in pottery were the following : 1. The wheel—*rota figuraria*—which is mentioned by Homer, and is among the most ancient of all human inventions. The workman having placed a lump of clay upon it, whirled it swiftly with his left hand, and employed his right in moulding the clay to the requisite shape. 2. Pieces of wood or bone, which the potter held in his right hand, and applied occasionally to the surface of the clay during its revolution. A pointed stick touching the clay would inscribe a circle upon it; and circles were in this manner disposed parallel to one another, and in any number, according to the fancy of the artist. By having the end of the stick curved or indented, and by turning it in different directions, he would impress many beautiful varieties of form and outline upon his vases. 3. Moulds, used either to decorate with figures in relief vessels which had been thrown on the wheel, or to produce foliage, animals, or any other appearances on *antefixa*, on cornices of terra-cotta, and imitative or ornamental pottery of all other kinds in which the wheel was not adapted to give the first shape. 4. Gravers or scalpels, used by skilful modellers in giving to all manner of figures a more perfect finish and a higher relief than could be produced by the use of moulds. These instruments, exceedingly simple in themselves, and deriving their efficiency altogether from the ability and taste of the sculptor, would not only contribute to the more exquisite decoration of earthen vessels, but would be almost the only tools applicable for making *dei fictiles*, or gods of baked earth, and other entire figures. The earth used for making pottery was commonly red, and often of so lively a colour as to resemble coral. Vauquelin found by analysis that a piece of Etruscan earthenware contained the following ingredients : silica, 53 ; alumina, 15 ; lime, 8 ; oxide of iron, 24.

To the great abundance of the last constituent the deep-red colour is to be attributed. Other pottery is brown or cream-coloured, and sometimes white. The pipe-clay which must have been used for white ware is called *figlina creta*. Some of the ancient earthenware is throughout its substance black, an effect produced by mixing the earth with comminuted asphaltum—*gagates*—or with some other bituminous or oleaginous substance. It appears also that asphaltum, with pitch and tar, both mineral and vegetable, was used to cover the surface like a varnish. In the finer kinds of earthenware this varnish served as a black paint, and to its application many of the most beautiful vases owe the decorations which are now so highly admired; but the coarser vessels, designed for common use, were also smeared with pitch, and had it burnt into them, because by this kind of encaustic they became more impervious to moisture and less liable to decay.

Among the forms given in this, comparatively speaking, very small selection of classical earthenware, many bear the impress of an Egyptian origin; and as there is a strong degree of consanguinity between the vessels of Egypt, Assyria, and other ancient nations, we can only look upon the Roman fictile family as a mediæval link in the genealogy of pottery, deriving its origin from the most remote period, and transmitting its descendants to the present time, by all of whom some general features have been very commonly inherited; the editor of the *Pictorial Bible*, vol. ii. p. 195, having very justly observed, “certain it is that we every where recognise the same essential forms in the ancient vases and domestic vessels. The Greek vases do not more certainly resemble those of Egypt, from which they are confessedly derived, than do those of ancient Persia and Babylonia. But then, also, there are modern European and modern Oriental. We may well derive the former from the Egyptians, or indirectly from the Greeks; and we see them preserved, more or less, in our water-pitchers, jars, ewers, bowls, ale and wine glasses, goblets, flower-glasses, tea-pots, and many other examples. But then, again, we recognise the same forms—or at least many of them—in China, India, Persia, Mesopotamia, Syria,—everywhere in the East. In Bagdad, or in any other town in that most ancient of historical regions in which Bagdad is situated, we see in the shop of an ordinary potter a variety of forms of common vessels, which we do not hesitate at once to recognise as ‘classical’ or as ‘Egyptian.’ If we dig in the neighbouring primitive soil of Babylonia or Chaldea, or the plain of Shinar, we there find precisely the same forms as are exhibited in the shop of the potter, whose wares we do not hesitate any longer to call classical or Egyptian. They are universal, and therefore they are Egyptian, and Syrian, and Hebrew; although, of course, we must make some allowance for occasional peculiarities resulting from the individual wants or tastes of a particular nation.”

No. 1. A glass amphora, 6 inches in height.

No. 2. A glass vessel, 4½ inches in height, supplied with a bronze handle, attached to it by means of rings.

- No. 3. A glass amphora, 8 inches in height.
- No. 4. An earthenware *lagena*, or jar, 25 inches in height.
- No. 5. An earthenware jar, of an ornamental character, 4 inches in height.
- No. 6. An earthenware jar, of the same height and character as No. 4.
- No. 7. A bronze jar, 10 inches in height.
- No. 8. An earthenware jar, 9 inches in height.
- No. 9. Another earthenware jar, 4 inches in height.

All these vessels are from Pompeii.

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## PLATE XXXIX.

### TWO-HANDED VESSELS. No. III.

---

No. 1. An earthenware wine-amphora, 25 inches in height. Of these vessels there were several varieties, differing both in size and form, into which the liquor was poured after it had stood some time in the *dolium*, a large open-mouthed vessel of earthenware, containing in some cases enough to fill eighteen amphoræ (see fig. 10, Plate XLI.). Casks of wood—*cupæ*—lined with pitch, were in use among the Romans, and are figured on Trajan's Column; but it seems to have been the most usual custom to rack off the wine from the *dolium* into skins, or else into earthenware amphoræ, previously well lined with pitch. The largest of these vessels was the *seria*, which had a full body and a narrow neck; or else the *cadus*, which appears to have been simply a large kind of amphora, next to the amphora proper; and lastly the *orca*, which resembled the *seria* in form, but was of a much smaller size. When filled, they were carefully closed with a plug of wood or cork, smeared over with pitch or cement; and after having been duly labelled with the date of the vintage and the name of the consul then in office, were sunk up to their shoulders in the earth or sand prepared for their reception in the cellar.

No. 2. An earthenware wine-amphora, 3 feet in height.

No. 3. Another earthenware wine-amphora, 2 feet 6 inches in height.

No. 4. A full-bodied earthenware *orca*, 18 inches in height. These vessels were used to contain oil, fish, fruit, &c. as well as wine.

No. 5. A wine-amphora, of a very elegant form, represented in a Pompeian painting.

No. 6. An earthenware *orca*, 20 inches in height, of the same character as No. 4.

No. 7. A small glass amphora, 6 inches in height. A very great number of diminutive vessels were made by the Romans after the pattern of the large wine-amphora, although their lower pointed termination was by no means a convenient

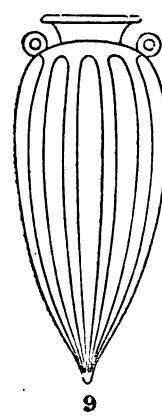
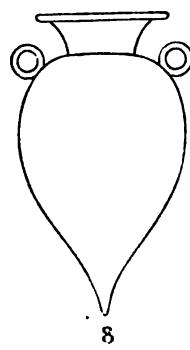
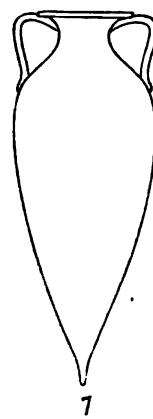
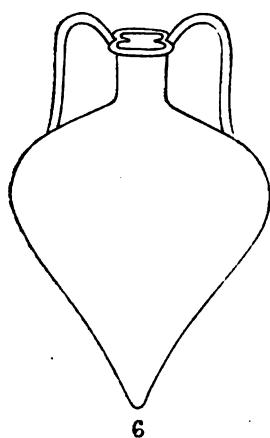
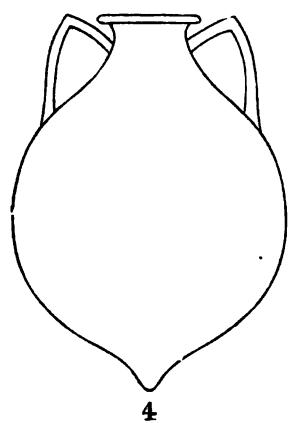
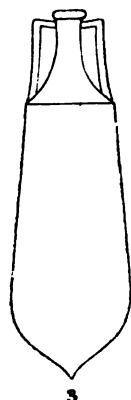
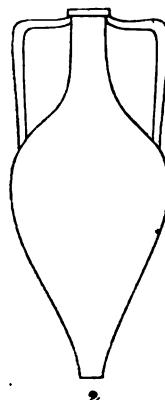


PLATE XXXIX.



one for small bottles or vases, inasmuch as they were obliged to be supported by small tripods or suspended by chains.

No. 8. Another small glass amphora, 5 inches in height. In this instance a bronze chain, of the usual matted-link pattern, still remains attached to its circular handles.

No. 9. A fluted glass amphora, belonging to the same class as the two preceding specimens. It is 10 inches in height. All these specimens are from Pompeii.

## PLATE XL.

### VASES.

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IN this Plate a variety of vases is given, to which, in several instances, it would be very difficult to assign a specific use with any degree of certainty. They were probably, however, for the most part intended to contain wine and other liquors for the table.

No. 1. A two-handled vase, or cup, represented in the hand of Bacchus. From a Pompeian painting.

No. 2. A large two-handled vase, painted with others on a Pompeian frieze.

No. 3. Another two-handled cup, also from a Pompeian painting.

No. 4. A magnificent bronze vase, inlaid with silver. The taste and labour that have been so successfully employed in its decoration justly entitle it to be considered one of the finest specimens of art which the excavations at Pompeii have as yet disclosed. It was found at the entrance of a house opposite the Crypt of Eumachia. Its height is 2 feet 6 inches.

No. 5. A plain tazza of earthenware, 5 inches in diameter, from Pompeii.

No. 6. A large bronze tazza, of an elegant form and superior workmanship, 15 inches in diameter. (P.)

No. 7. A bronze vase, 11 inches in height, supported on three lions' legs. (H.)

No. 8. A singular kind of vase, from a painting found in Herculaneum. The subject is a nuptial feast, and on the ground is seen this vessel. Perhaps a wine-cooler is intended to be represented, the smaller vessel placed in its interior pointing possibly to such a use.

No. 9. A tazza of red and yellow earthenware, 6 inches in height. (P.)

No. 10. This very fine Pompeian tazza is of white marble, richly sculptured, and perhaps was intended for a lustral vase. It is 29 inches in height, 32 inches in diameter, and the basin is 8½ inches in depth.

No. 11. A small earthenware tazza, from Pompeii.

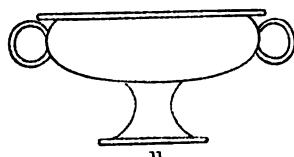
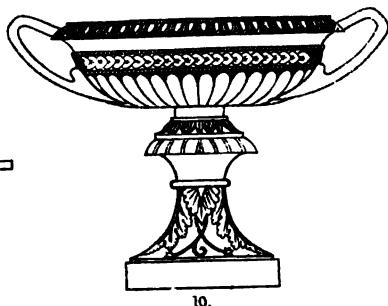
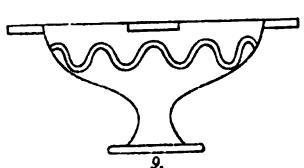
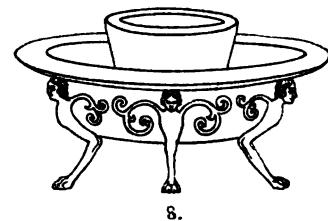
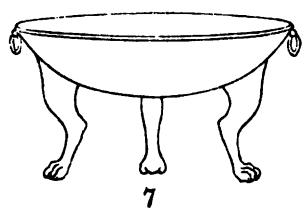
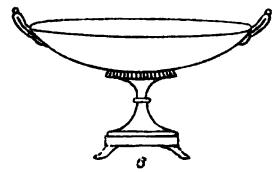
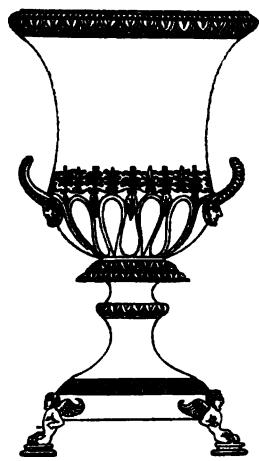
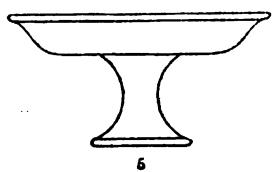
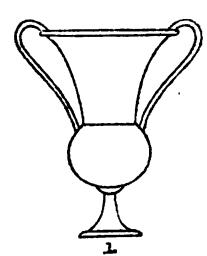
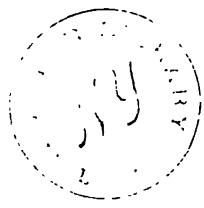
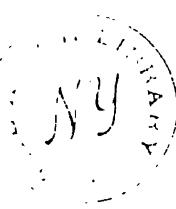


PLATE XL.





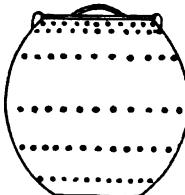
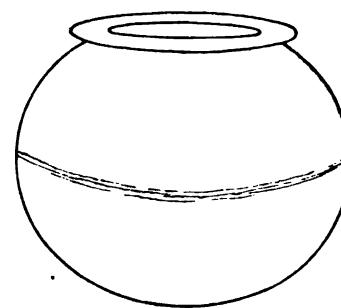
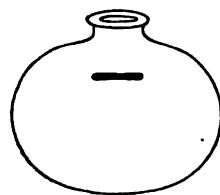
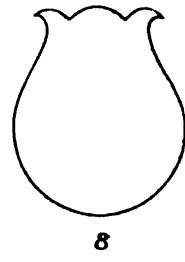
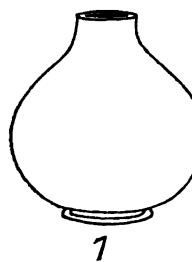
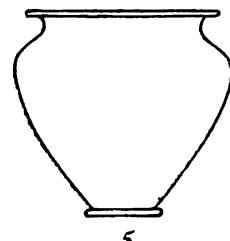
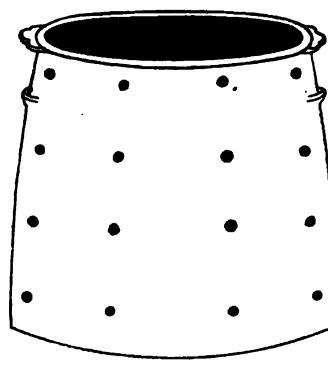
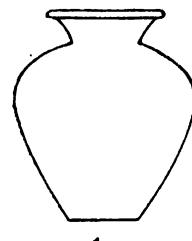
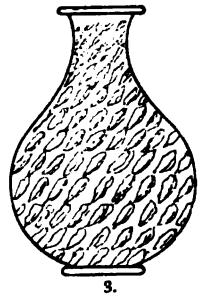
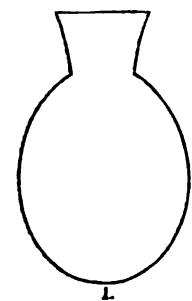


PLATE XLI.

## PLATE XLI.

### JARS, &c.

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No. 1. A glass jar—*olla*—5 inches in height, from Pompeii. The greater part of these were of earthenware, but glass and bronze specimens were by no means uncommon. Some were intended for culinary purposes, but they were chiefly used for containing stores of flour, fruit, salt-fish, &c. When it was desired to exclude the air from these vessels, for the better preservation of their contents, their mouths were first covered with leather, over which the lid—*operculum*—was tied tightly down, whence such jars were termed *olla pelliculatae*.

No. 2. A jar, 9 inches in height, on which two griffins are displayed, acting as supporters to an urn or *diota*. Probably this was intended for a funeral urn; as these monsters, being symbolical of strength and vigilance, might indicate the care and watchfulness with which the ashes of the deceased would be guarded.

No. 3. A jar, of black and grey opaque glass, 6 inches in height, from Pompeii; a style of colouring suggested, perhaps, by the markings of the onyx, which it slightly resembles.

No. 4. A glass jar, 5 inches in height, from the same source as the preceding figure, and one of a very numerous class.

No. 5. This glass jar is of the same height as the last specimen, and is an example of another very numerous Pompeian class. An earthenware receptacle of this form, provided with a lid, is represented full of grapes in a mural painting at Pompeii.

No. 6. A hen-coop—*cavea*. This singular earthenware vessel, 1 foot 5 inches in height, in addition to the metallic netting extended over its mouth, is perforated with several rows of holes, to allow a free current of air to pass through it.

No. 7. A thick earthenware jar, 6 inches in height. (P.)

No. 8. A rather singular earthenware jar, 14 inches in height, which would require the aid of a stand or *tripus* to secure its equilibrium. (P.)

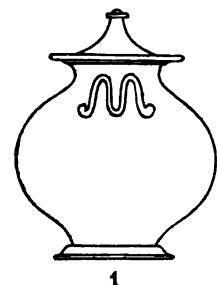
No. 9. A receptacle for savings—*loculus*—6 inches in diameter; or possibly a till for small change received in a shop. The aperture in the top has probably been

filled in with a sealed plug or cork, upon the removal of which, the money dropped in at the slit could be extracted without breaking the vessel. Several of these have been discovered at Pompeii, one of which contained thirteen coins of Titus, Vespasian, and Domitian. A specimen very similar in form, size, and material, also containing Roman coins, has lately been dug up in the city of Lincoln. These, however, are very humble receptacles for money, as compared with the two large ornamented chests discovered in the house of the Dioscuri, and described by Sir W. Gell in his *Pompeiana*, vol. ii. p. 30.

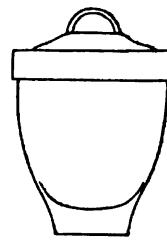
No. 10. A very large, wide-mouthed earthenware vessel—*dolium*—3 feet in height, from Pompeii. Vessels of this description were used to contain new wine in bulk, until it was fit to be drawn off into amphoræ. When wine was of a poor quality, the *dolia* were half sunk in the floor of the cellar; but otherwise this was not considered to be a necessary arrangement.

No. 11. A bronze beehive—*alveare*. This barrel-shaped specimen is supplied with four tiers of ledges, or *fori*, within, corresponding with the rows of holes observable on its surface, and intended for the ingress of the bees. It is of considerable thickness, and has a movable cover supplied with a handle on its top. Although both bronze and earthenware hives were occasionally made use of by the Romans, they wisely preferred those made of strips of cork or of osier-work, on account of the more equal temperature secured by such materials.

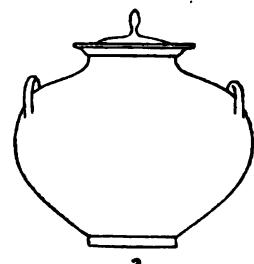




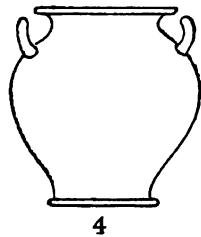
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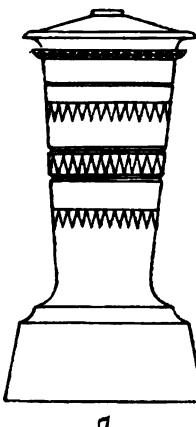
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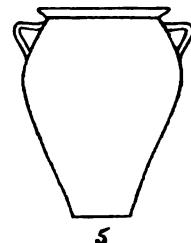
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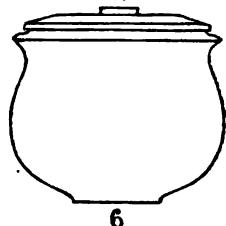
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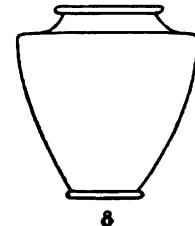
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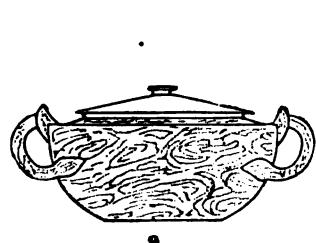
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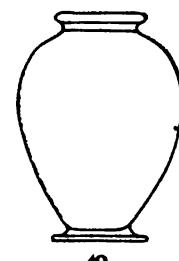
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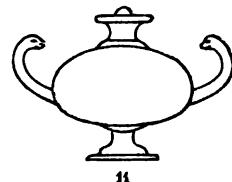
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PLATE XLII.

## PLATE XLII.

### CINERARY URNS.

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THE custom of burying bodies—*humatio*—was in the earlier days of the Republic very prevalent; it was succeeded by that of burning, and depositing the ashes in a tomb—*sepultura*—which became by far the most usual practice under the emperors. The Street of the Tombs at Pompeii affords a variety of examples of the *sepulchrum familiare*, or private sepulchre; and several specimens of the *sepulchrum commune*, or public depository for ashes, still remain in a very perfect state at Rome. These last are provided with six or more tiers of small niches, termed *ollaria*, and also *columbaria*, from their resemblance to the nests of a dovecot, each intended to contain two earthenware *olla*, or jars. These, when deposited, were sometimes *sunk* in the *ollaria*, their rims just rising above the surface of the cement with which they were surrounded, and sometimes had their mouths placed outwards, whilst the whole of the remaining part of the niches containing them was filled in with stucco. In both cases an inscription was placed either on the lids of the *olla* or over the niches containing them. A narrow ledge, or *podium*, generally ran round two or more sides of the tomb, for the purpose of supporting vessels into which the relations of the deceased could pour libations, &c. to their honour. Before describing the sepulchral urns and jars collected together in this Plate, perhaps it may not be unacceptable to some to give a slight sketch of the funeral ceremonies observed before these vessels and their contents were placed in what was hoped would be their final resting-places; and Mr. Donaldson has thus shortly described them in his splendid work illustrative of the Architecture of Pompeii: “Torches and candles were borne by the greater number of the mourners. The designator arranged and conducted the procession, which was preceded by singers, who, to the accompaniment of music, recited elegies in honour of the dead, and plaintive odes expressive of their grief. The number of flute-players, by a sumptuary law, was restricted to ten. To these succeeded a band of women, who accompanied the shrill notes of the pipe with their voices in strains of anguish. After these were borne several couches, on which were the effigies of the deceased in

wax or wood, and busts affixed to the end of spears. The procession, swelled by the number of freedmen and slaves, advanced in this order to the Forum, where the body was detained some time before the rostra, and the wax, marble, or metal busts of the deceased were held up to public admiration. A funeral oration, brief and free from the blandishments of art, was pronounced by his son, or nearest relative, enumerating the virtues of the deceased, and the most conspicuous acts of his public and domestic life. The oration concluded, the procession quitted the Forum, and went to that spot where the body was to be burnt or buried, without the city,—as the ancients esteemed it pollution if the dead were interred within it. The funeral, when arrived without the gates, proceeded to the pile, which, if near and adjoining the sepulchre, was called *bustum*, if distant from it, *ustrinum*. Here the corpse was placed upon the pyre. The nearest relation, with averted eyes, set fire to the pile; and when the whole pyre was consumed, the embers were extinguished by libations of wine. The *ossilegium*, or collection of the ashes, was next performed by the principal mourner, his feet uncovered, and his vest left ungirded. The ashes of the body were preserved distinct from those of the pyre and animals consumed, by some peculiar arrangement, or by a covering of asbestos in which it was enveloped. The precious relics were, with many tears, cast into wine, milk, and odoriferous liquors, after which they were pressed in linen to free them from the moisture, and placed in the cinerary urn. On the ninth day they were deposited in the tomb. If the body were not burned, it was, together with the vest, arms, and other objects, deposited in the grave or sepulchre, and there left with a *salve* or *vale*, twice repeated."

No. 1. A glass cinerary urn, 14 inches in height. It was found, together with two others, within leaden cases in the tomb of Caius Manutius at Pompeii, containing human ashes which had been steeped in libations. This seems to have been a usual form for such vessels, as many specimens of nearly the same pattern have been discovered by successive excavators.

No. 2. The leaden case in which the above urn was enclosed. It is fitted with a lid of the same metal, supplied with a handle on the top. In some instances glass cinerary urns have been found within others of earthenware, upon opening the external covering of lead which protected both.

No. 3. A glass cinerary urn, 16 inches in height, and differing slightly in shape from No. 1, although of the same character. It still contains remnants of burnt bones, &c. Three such reliquaries were found in the tomb of Nævoleia Tyche, whose contents had evidently been immersed in a mixture of water, wine, and oil. In each was a lamp and a piece of money. (See *Pompeiana*, 1st edit. p. 117.)

No. 4. Another glass cinerary urn, found in a tomb at Pompeii, built of small reticulated work in tufa, and closed by a marble door, but without any inscription to denote to whose memory it had been raised.

No. 5. An earthenware *olla sepulchralis*, 1 foot in height, supplied with two

small handles. A vast number of these jars have been handed down to us by the Romans in most of the localities frequented by them.

No. 6. A white marble sepulchral urn, the lid of which fits very exactly upon its well-turned rim. It was found in the same tomb as the urns, figs. 4, 7, and 9 in this Plate.

No. 7. A remarkable vessel of earthenware, pronounced by some to be an altar; but it was probably a receptacle for human ashes, which the presence of the lid seems to declare.

No. 8. An earthenware cinerary urn, of an elegant form, from a tomb. (P.)

No. 9. An urn of oriental alabaster, differing essentially in form from the preceding specimens. Its mouth is very accurately covered by a lid of the same character as that of fig. 6.

No. 10. An earthenware cinerary urn, found, together with several others, in a Pompeian tomb.

No. 11. An ornamental urn, from a Pompeian painting.

## PLATE XLIII.

### THE NAPLES VASE.

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THIS superb glass amphora was discovered in a tomb at Pompeii in the year 1839, and is generally known under the name of "The Naples Vase."

It is at present of so deep a blue as nearly to approach black; but when perfectly free from corrosion, was probably of the tint represented, or nearly so, of which it gives indications when held up to the light.

The raised white tracery on its surface was produced by similar means as that on the "Auldo Vase;" that is, by tooling away the outer casing\* of opaque white glass, so as to exhibit, where required, the blue foundation.

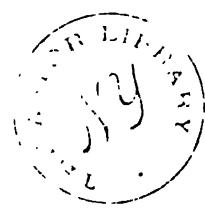
The subject represented is the vintage. Under one handle two boys are seated on pedestals and playing on pipes; between them are two others, one of whom is bringing the grapes to the press, whilst his companion tramples upon them. Under the other handle are two boys also on pedestals, between whom is a third resting on a couch after his labours, with a cup in his hand, attended by another striking a lyre. Above these are two groups of figures; and under the base of each handle is a garland of fruit, &c. The remainder of the design is composed of branches of the vine laden with fruit, tendrils, masks crowned with ivy-leaves, &c., and a supplementary border below, representing a sylvan scene with goats browsing. It has been suggested by Zähn, in his *Ornamentum zu Pompeii*, that this vessel was once supplied with a golden foot; but very possibly it never possessed one of any kind, many small vases having been discovered at Pompeii terminating in a point, in imitation of the large wine-amphoræ. These were supported on small tripods, or suspended by chains when in use.

The height of the vase is 1 foot and five-eighths of an inch; its greatest circumference, 1 foot 7 $\frac{1}{4}$  inches.

\* The process of casing glass is fully described in Mr. Apsley Pellatt's *Curiosities of Glass-Making*, p. 114.



THE NAPLES VASE.





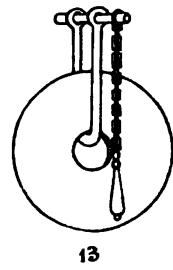
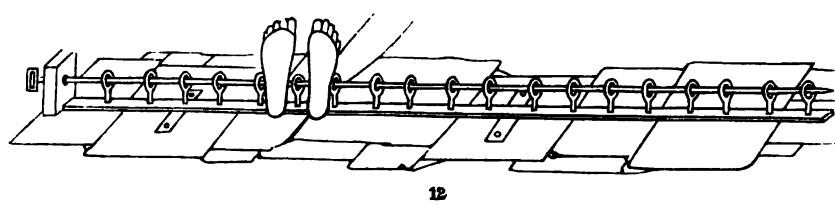
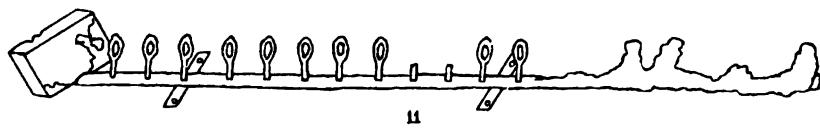
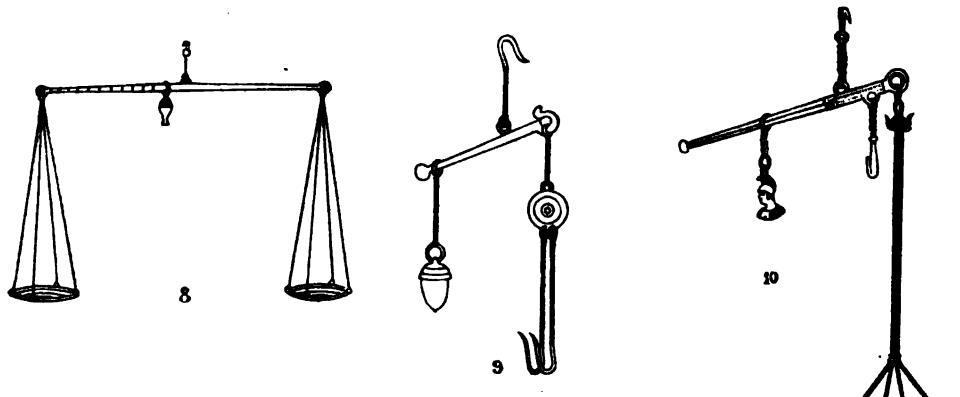
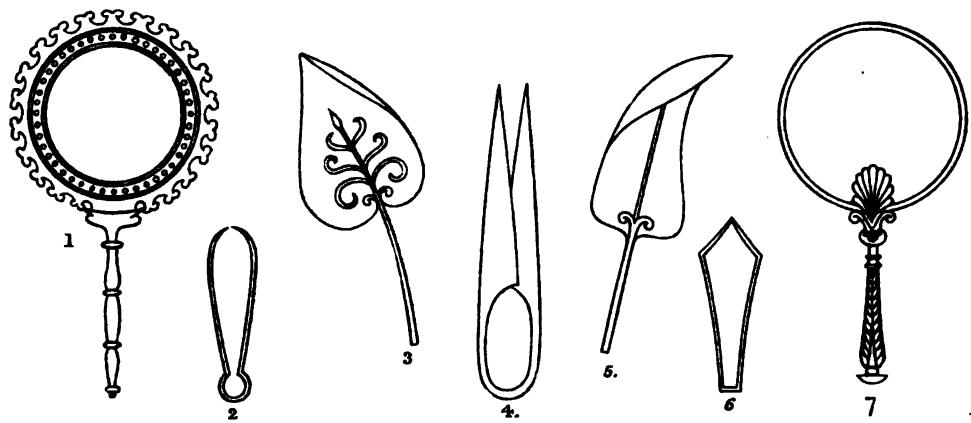


PLATE XLIV.

## PLATE XLIV.

### MISCELLANEOUS ARTICLES.

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MIRRORS were sometimes appended to walls of apartments by the Romans, and were of such a size as to reflect the whole persons of their owners; but these were probably very rare. Pliny alone speaks of *glass* mirrors silvered behind; but no further mention is made of these until the thirteenth century. The most ordinary form of the Roman mirror was circular; and as it was supplied with a handle, it nearly resembled in form a modern hand-screen. The surface was often plated with silver, and was kept bright by pounded pumice-stone applied by means of a sponge.

No. 1. A mirror—*speculum*—of mixed metal, 6 inches in diameter, from Pompeii.

No. 2. A pair of tweezers—*volsella*—of mixed metal. They are 3 inches long. (P.)

No. 3. A fan—*flabellum*—as represented in the hand of Venus by a Pompeian painting. The fans of the Romans were not made to fold and unfold, but resembled modern Chinese screens. They were made of fine linen stretched over a light frame, also of the feathers of peacocks and other birds.

No. 4. A pair of small shears or scissors—*forfex*. There appears to have been no distinction between what we call shears and scissors, excepting a variation in size. This pair is 4 inches in length. (P.)

No. 5. A fan, of a leaf-shape, from a Pompeian painting, where it is represented in the hand of Cupid, who is fulfilling the office of fan-bearer to Ariadne.

No. 6. A pair of tweezers, of a different form to those given in fig. 2, but of the same length and material as that specimen. (P.)

No. 7. A mirror, plated with silver, 9 inches in diameter, from Pompeii.

No. 8. A pair of Pompeian bronze scales—*libra*. Some Roman scales nearly resembled those now in use. They consisted of a beam—*jugum*; of a pair of scales—*lances*; and of a handle in the centre of the beam—*ansa*. But, in addition, one-half of the beam was frequently so marked as, by the aid of a small movable weight—*æquipodium*—to give the exact difference between any two articles, with-

out taking from the bulk of either; all of which particulars may be seen in this figure.

No. 9. A steel-yard—*statera*. This article consisted of the yard—*scapus*—which was marked with numerals, lines, or dots; of the handle—*ansa*—by which it was suspended; of either hooks or a small scale—*lancula*—attached by chains to the shorter end of the *scapus*; and a weight sliding along its other end, so as to determine the value or bulk of any article with the greatest precision. (P.)

No. 10. Another Pompeian *statera*, of the same construction as the last, but provided both with hooks and a scale for weighing various articles according to their character. This inscription had been stamped upon the beam, A.D. 77, only two years before the eruption:

IMP. VESP. AUG. IIX.  
T. IMP. AUG. F. VI C.  
EXACTA. IM. CAPITO.

i. e. "in the eighth consulate of the Emperor Vespasian Augustus, and in the sixth of the Emperor Titus, son of Augustus: proved in the Capitol."

A weight is placed in the scale, to shew the usual form of those found in Pompeii.

Nos. 11 and 12. Something of the nature of what we call *stocks* has existed from the most remote ages as an instrument of punishment. This curious specimen, found in the Forum Nundinarium—a site chiefly occupied by the military, is of iron, much corroded, and about 6 feet in length. The bar forming the foundation was apparently fastened to the pavement beneath by means of spikes driven through the cross-pieces; and from this bar rise short uprights, terminating in rings placed at convenient distances, for the purpose of detaining persons, which would be perfectly effected by passing a rod through the row of rings, and securing it by means of a lock, of which there are the remains. This will be better seen by the lower fig. No. 12, representing these stocks as they probably once appeared. They were actually in use at the time of the eruption, four skeletons (supposed to be the remains of soldiers) having been found with their leg-bones inserted in them.

No. 13. A gong—*tintinnabulum*—of mixed metal, 10 inches in diameter, from Pompeii, and which is still in use at the Museo Borbonico.

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		6			1 . . .

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